THE OFFICIAL
THE JOURNAL OF TIME AND SPACE
DOCTOR WHO
MAGAZINE
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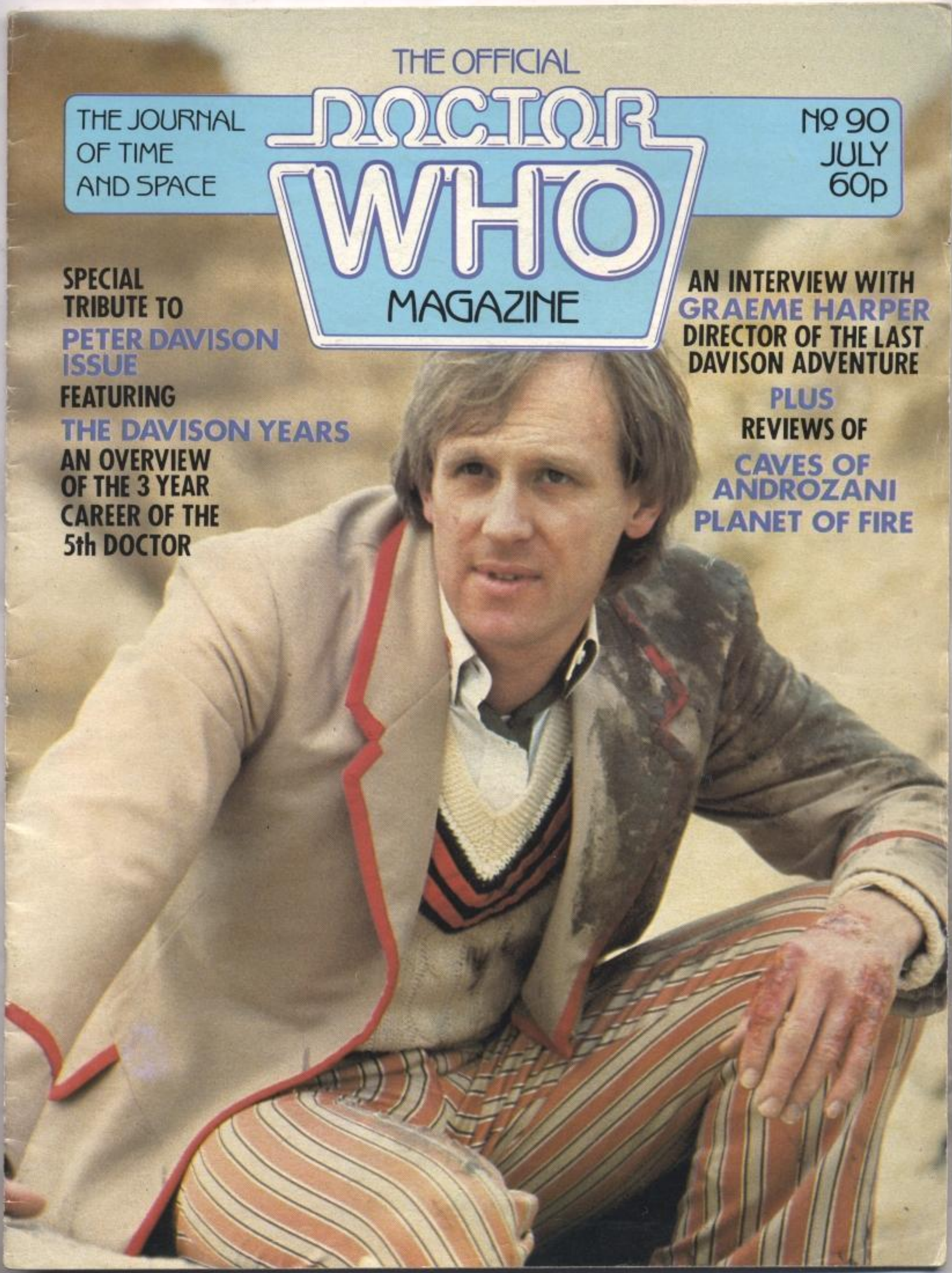
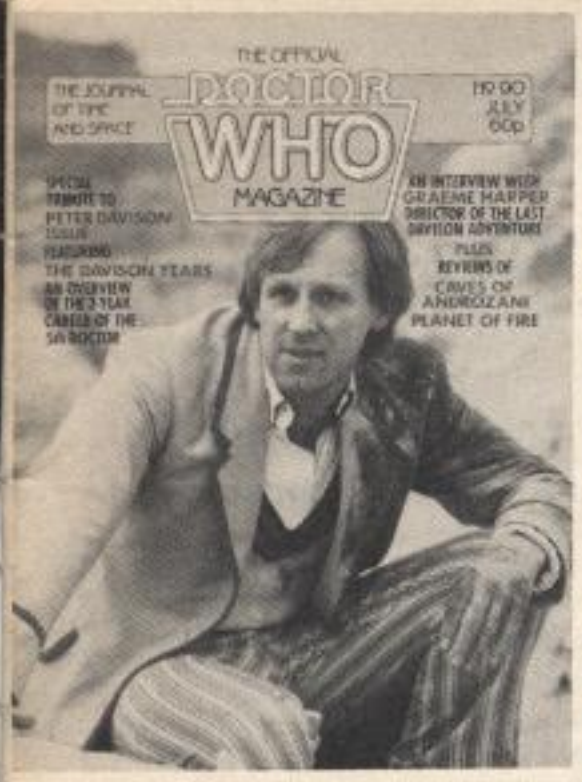
JULY
60p

SPECIAL TRIBUTE TO
PETER DAVISON
ISSUE
FEATURING
THE DAVISON YEARS
AN OVERVIEW OF THE 3 YEAR CAREER OF THE 5th DOCTOR

AN INTERVIEW WITH
GRAEME HARPER
DIRECTOR OF THE LAST DAVISON ADVENTURE
PLUS
REVIEWS OF
CAVES OF ANDROZANI
PLANET OF FIRE

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YES. I DECIDED TO GO NATIVE TODAY. I'VE ALWAYS LIKED BLACK AND WHITE. I THINK IT RATHER SUITS ME, DON'T YOU?
AHA. I DEDUCE THAT WE'RE AT THE SOUTH POLE, THEN. A FASCINATING CONTINENT, ANTARCTICA...

DOCTOR WHO LETTERS

**Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.**

WHAT'S UP DOC?

I find your *Doctor Who* comic strip kind of funny in a way. Because they remind me of comics over here in America. You know, like Batman and Robin, Superman, Wonderwoman. The X-Men and other goodies like that. What amuses me is that when you think of Doctor Who on television you think of very vulnerable companions, but if you take a look at the comic strip you will find that the Doctors companions are big and strong and (in some cases) aren't afraid of anything. It just seems to me that the characters seem more vulnerable in the television series. What I really dislike is that almost every one of his companions in the comic call him DOC . . .! It really sounds just terrible! Please consider of changing it to DOCTOR, please?

Sean Stearns,
St. Paul,
U.S.A.

TIME LAWS

In Issue 81, Alan Read asked why the next meeting of the Doctor with the Master was also always the next meeting of the Master with the Doctor. In issue 84, John Wolstenholme suggested that this was because all Time-Lords were in fact tied to the time-stream of Gallifrey and therefore could not travel back into Time-Lord history of each other. He further suggests that this Gallifreyan time-stream is maintained by a device fitted to TARDISes, but adds he would like to think that it's really a fundamental law of time travel. Well I believe such devices do exist but are merely "GT-S" clocks but that there is a fundamental law of time travel.

For my explanation, I refer you to the very first story, *An Unearthly Child*. In this story, Susan, who is herself a Time-Lord, argues with her Earth teacher, Ian Chesterton, that the three dimensional problem she has been set cannot be solved without the use of the other two dimensions, namely TIME and SPACE. Now, us Earthlings can move freely in the first three dimensions but have to suffer the progression along the fourth, TIME. Time-Lords, however, can move freely in the first four dimensions, i.e. including our TIME, but have to suffer their own progress along the fifth dimension, i.e. the Gallifreyan Time-Stream. Susan referred to this dimension as SPACE but I think this is just a bad translation of the proper Gallifreyan word. Hence, all Time-Lord history is as past and un-changeable as yours and mine, bu they can travel up and down OUR time just like we travel up and down office blocks in a lift.

One small point though. Can we be sure that *Doctor Who* stories are screened in the order in which occurr(ed)? After all, *Resurrection of the Daleks* was originally planned to follow *King Demons*, but was not the first story of the new series. In view of the above, this is important.

Lastly, following your article on the History of the Cybermen in issue 83, I think it would be a great idea if the BBC repeated these stories sometime but in the chronological order in which they are set.

Great magazine. Keep up the good work.

Geoff Wooldridge,
Brighton Hill,
Hants.

DALEK VIEWS

I agree with Mr Hilburd (*Doctor Who Letters*, issue 88) that *Resurrection of the Daleks* was a classic but I can't agree that "the performances of everyone involved were impressive." That awful woman from *Playschool* (not that I ever watch it you understand) was absolutely diabolical. Theyshould have left her and used Humpty! Also, why did the Dalek on the video screen wobble his eye-stalk in unison with his speech? (By the way, did you know that Dalek's appendages are more properly called plodders?) It was a sad story in that we saw the last of Tegan (let's face it, there wasn't much left of her to see!) but she did change her mind again. Might she not be back next year?

So, all the exhibits at the *Doctor Who* exhibitions are to be from the last season. A bad move in my view – the early cybermen head they had at Blackpool last year was much more frightening than the modern ones. Does it mean that the Blackpool console will be changed? Presumably even poor old K9 will have to go unless you count *The Five Doctors* as being of this season and as I remember, you don't. Thankfully the Sea Devils and Davros can stay but I don't think that the show's illustrious past should be dismissed so lightly.

In my season survey answers (sent separately) I felt it necessary to put Turlough as best supporting character because in last year's results you implied that assistants qualified as supporting characters. Really I think that they are stars rather than supports and if that were so, then Timanov would get the vote no trouble.

John Wolstenholme,
Dronfield Woodhouse,
Sheffield.

DOCTOR WHO? by Tim Quinn & Dicky Howett

I KNOW THE BBC CAME IN FOR A LOT OF STICK OVER THE LACK OF SPACE AT LAST YEAR'S LONGLEAT CONVENTION....
AND WHAT WITH THE BEEB'S CUTBACKS AND ALL. I SUPPOSE THIS WAS THE OBVIOUS ANSWER, BUT...
I STILL THINK IT'S A BIT OF A CHEEK!
GET IN THE QUEUE, MAC!
21 YEARS OF WHO CON! SEE THE DUKE OF BATH INSIDE!

THE NEW DOCTOR

A word of thanks to Colin Baker, who, when answering the question "How long do you intend to stay with the series", replied "As long as they want me". Despite what Peter Davison said to the contrary, three years is by no means long enough to fully explore the possibilities that the character of the Doctor holds. I've no doubt many would argue that other Doctors (both Hartnell and Troughton) have only remained three seasons but then it must be remembered that in the early days *Doctor Who* ran for around 46 weeks a year, shooting schedules and so on have meant that this figure has been drastically reduced.

So, it looks as if Colin Baker will be around for some considerable time . . . and I, for one, couldn't be more pleased. His performance as the sixth incarnation of our favourite Time Lord can only be described as superb, it is unfortunate that his introductory story *The Twin Dilema* couldn't have been more auspicious. Newcomer Anthony Steven's plot seemed decidedly weak and the direction, by Peter Moffat, unusually lack-luster (dare I say hurried?). Could it be that the scene-shifters dispute at the Beeb took its toll on the story?

On the plus side the visuals (the space craft in flight, the crashed ship, and the planet surface) were particularly impressive as was the disintegration of the Gastropod. The fact that the Gastropod died so well was the only thing in its favour since the alien costumes left alot to be desired.

The Twin Dilema will definitely not be a season winner which is a shame because the scenes with Colin Baker and Nicola Brown were some of the best I have seen for some considerable time – everything was just right. This leads me to wonder whether Eric Saward didn't have a hand in their writing, the sub-plot being so different stylistically to the main action. I don't think I shall ever forget the marvellous episode in the TARDIS costume room where the Doctor searches through the clothes racks and pauses momentarily on what looks like the traditional *Buck Rogers* silver jump suit with multicoloured logo (perhaps a sly dig at those costumes designed for the Peter Davison Doctor by viewers of *Pebble Mill at One*).

As promised Colin was a curious mixture of malevolence and humour . . . and so modest. Poor old Peter Davison didn't come off too well though (but I suppose he had a "feckless charm"!). I look forward to seeing exactly how the new Doctor will develop in the coming seasons, I hope that this taste of things to come will not be a flash in the pan.

Although I have nothing against Peter Davison's Doctor – in fact his was the first portrayal I readily accepted from the first story – his character progressed not at all, save for an increasing disillusionment with himself: "There must be another way" (*Warriors of the Deep*) . . . "It seems I must mend my ways" (*Resurrection of the Daleks*). There is so much more possibilities for interesting characterisation with Colin Baker's incarnation that the future looks particularly promising.

It was also nice to see Nicola Bryant forming her own character out of the awesome shadow of Janet Fielding. It's nice to see an assistant arguing, insulting and even mocking the Doctor – at the same time! (Mind you, I think I'd be a little upset stuck in time and space with a chap with no dress sense and nasty habit of turning violent for no reason!) It remains to be seen if Peri will succeed in her attempts to humanise the Time Lord.

So Season 21 is at an end. Tegan, Turlough and the Doctor (No 5) have all sadly departed; but here's to the future (maybe the past!) and to Season 22 . . . Let's hope, to steal a phrase, "the adventure continues".

Paul Butler,
Bisley,
Surrey.

GALLIFREY GUARDIAN

TARGET NEWS

DONALD COTTON is shortly going to novelise *The Gunfighters*, The William Hartnell story set in the Wild West that achieved the lowest ratings figures for the series ever. Yes, now you have the chance to find out exactly why the story was reckoned to be so bad, and see who really won the gunfight at the OK Corral (Wild West history students won't like it). Whether Donald will follow this up with the equally historically-inaccurate but equally amusing *Myth Makers* remains to be seen.

EPISODES RETURN!

Since just before Christmas the BBC have held a copy of the Jon Pertwee story *Inferno*, in colour. Now, whilst we in England are unlikely to see it, at least our Australian readers, used to such repeats, may get a chance to view it.

But possibly the best news I can inform you of is the return of episode three of the Troughton story *The Wheel In Space*. You may remember I suggested in issue 87 of **Doctor Who Magazine** that an episode from a Troughton/Cyberman/Cybermat story may have existed and a private collector was hanging onto it. Due to that report the episode was swiftly returned to the BBC. I'm sure we all say our thanks to the donor, who wishes to remain anonymous, for adding yet another Troughton gem to the rather depleted stock the BBC has. The episode is quite a special one because it features some stunning scenes, most notably one where a member of the Wheel's crew is surrounded and attacked by a hoarde of Cybermats, and also the opening shots as a Cyberman is revealed bursting from his CyberEgg. All gripping stuff, and a tribute to the writing skills of David Whitaker and Kit Pedler, neither of whom are with us anymore, but we're sure both would have been overjoyed at the news of its return.

NEXT SEASON

And talking of Cybermen, it can now be confirmed that the first story of Colin Baker's first full season as the Doctor features the return of the silver giants in a story by newcomer Paula Moore called *Attack of the Cybermen*. As we said before, the story will be directed by Matthew Robinson who was responsible for *Resurrection of the Daleks*. Following that will be a story directed by Ron Jones, although that has neither author nor title as yet. The third story will be directed by Peter Moffatt, a name very familiar to *Doctor Who* viewers. Again no writer or title for that, but as soon as we have news, we'll let you know.

Finally on next season, fans of the format for *Resurrection of the Daleks* which went out as two forty five minute segments will be pleased to hear that the 22nd season adopts that format all the way through. As tet it is unknown what day of the week it will go out on, but the structure for the season will be 2-2-3-2-2, the Peter Moffatt directed story being *almost* equivalent in length to that of an old six parter. Work on the new season, which is being made in transmission order, starts this month, to be transmitted sometime early next year.

RE-COVERED

Pictured here is the cover of the BBC Theme record of *Doctor Who*. Peter Davison's face now replaced by the enigmatic Colin Baker, still managing not quite to smile! This is in your shops now, number RESL 80. There is no word yet as to whether BBC Records plan any other records based on *Doctor Who*, but keep watching this space.

CLASSIC QUOTE

This month we offer you a *Doctor Who* quote from George Cairns up in Scotland: "Cogito Ergo Sum – I think, therefore it missed!".

matrix

data bank

The mail sacks were overflowing concerning my list of companion's relations back in issue 87. Okay, so I missed out Tegan's cousin and grandfather (grief, if she'd been in *Return of the Jedi* she'd probably have been Luke Skywalker's niece) and I apologise, although I was only saying that she had relations including Aunt Vanessa – after all, how could we forget poor old Colin Fraser from *Arc of Infinity?* And, of course, sweet old Grandad Andrew Verney in *The Awakening?* Quite easily as it turned out, but the less said about all this the better. And since that column was written we have found out that Turlough has a family (two thirds of which are dead) and Peri has a Mother somewhere in Lanzarote!

DALEK DATES

However, if the above corrections weren't enough, a smart alec named Mark Rowland from Irnham in Lincolnshire points out that I was wrong in saying that the gap between *Destiny of the Daleks* and *Resurrection of the Daleks* was the longest, but in fact the record is held by the gap between *Evil of the Daleks* and *Resurrection of the Daleks* was the longest, but in fact the record is held by the gap between *Evil of the Daleks* and *Day of the Daleks!* Not content with making me cringe with horror at that, Mark informs me that the gap between *Evil* and *Day* was 4 years and 185 days, whilst *Destiny* to *Resurrection* was a *mere* 4 years and 122 days! Thanks Mark, such researc deserves a prize of some sort – I'm all in favour of sending the Myrka to visit you but I think we'll find something a little less shocking.

THE RIGHT STUFF

However, I have got something right (at last!) and to Alexander Black of Ilford I send my assurances that *The Ark* is story X and *The Celestial Toymaker* is story Y and that the compilers of Target's *Programme Guide* got it wrong.

THE TROUGHTON DILEMMA

Alan Early of Huddersfield and Joe Latham of Oulton have come up with a possible solution to the dilemma over Patrick Troughton's knowledge of Jamie and Zoe's fate in *The Five Doctors.* Alan explains "... presumably Troughton's Doctor remembered what happened in *The Three Doctors* whilst taking part in *The Five Doctors* told Troughton's Doctor what happened to Jamie and Zoe in *The War Games.* Troughton's Doctor would obviously forget this when put back in his own time-stream (as he would forget the *whole* adventure) but when he was brought out again for *The Five Doctors* he would remember what Pertwee's Doctor had told him, thus explaining how he could denounce Jamie and Zoe as illusions." Thanks, Alan, and before you all write in and say "But we don't know how Troughton's Doctor remembered the Omega incident *before* reaching Gallifrey" I would question the assumption that the second Doctor *did* forget the incident when he was returned to his own time stream at the end of *The Three Doctors.* Certainly in *The War Games,* Troughton's Doctor is very resigned to his capture and trial and actually puts up little more than a token resistance, again perhaps the Pertwee Doctor had told him that when he battled the War Lord that would be his final fling.

GIVE THE DOG A CLONE

Still with inconsistences, Robin Whipps of London SE13 wonders which K9 Sarah-Jane Smith 'owns' in *K9 and Company* and *The Five Doctors.* The first K9 lives on Gallifrey with Leela and Mark II is in E-Space with Romana, so Sarah's must be Mark III. However, exactly when the Doctor made Mark III is unknown, because in *Warriors' Gate* Adric asks him if he will build another to replace the one with Romana, to which the Doctor replies that he couldn't because he'd be unable to reproduce K9's character successfully.

ALL CHANGES

A list now for Philip Hallin of Norwich who wants to know which people have witnessed any one of the Doctor's regenerations. Well, Philip, the first Doctor's change was seen by Ben and Polly and the Pertwee to Baker one was witnessed by Sarah and the Brigadier. Baker to Davison had the largest audience: Nyssa, Tegan and Adric, with a load of Pharos Project Security Guards not far away, and recently only Peri saw the arrival of Colin Baker's version. As far as we know no one, bar a few nosey Time Lords, were present as Troughton became Pertwee.

A DALEK FROM THE DEPTHS

Two questions concerning Daleks now from Arthur Dent (do I sense a false name here, Doug Adams fans?) in Cottindon, who pleads for sensible answers to his questions – not always an easy task. His first is about *Dalek Invasion of Earth,* and in particular the scene when, at the end of the first episode, the Dalek rises out of the polluted Thames to confront the Doctor and Ian. Arthur wonders what the Dalek was doing underwater in the first place. Well, silly answers such as bathing, seeing how Daleks rust and even fishing leap into my mind, but Arthur clearly doesn't want *that* sort of answer, so instead I'll say that it was Terry Nation's way of supplying a dramatic cliffhanger to the end of the episode! Arthur's other question concerns the recent Dalek story, *Resurrection* – he wants to know if it is coded story 6K or 6P, because as it was originally intended the end the previous season 6K would have been chronological. In fact it was 6P, 6K was *The Five Doctors.*

COMPILATION OF THE DALEKS

Finally, with Daleks, David Wilkinson of Clifton in Bedfordshire thinks *Evil of the Daleks* was, at some time, repeated as a compilation at some point. Yes and no is the answer there David. *Evil* was indeed repeated in 1968 directly after *The Wheel in Space* and before *The Dominators* but as 7 episodes like the original broadcast. The first story to be turned into a compilation of any sort was *The Daemons. Day of the Daleks* and *Genesis* also suffered such treatment, along with *Earthshock, The Green Death, Planet of the Spiders* and *The Sea Devils* at various times.

Terry Molloy as Davros with two of his evil creations, in the coded story 6P: Resurrection of the Daleks.

DOCTOR WHO

THE GREAT SHIP PLOUGHED THE SEAS, SHEETS CREAKING... THOUGH NOT A BREATH OF AIR MOVED AT OUR BACKS. WIND-WRAITHS SHRIEKED IN THE RIGGING AND ALL THE YARDS WERE AGLOW...

IT WAS A DEVIL SHIP.. THE VOYAGER

IN THE OCEAN, CREATURES STIRRED AND FOLLOWED... RUNNING ALONGSIDE US LIKE DOLPHINS...

LEVIATHANS THERE WERE... MONSTERS FROM THE DEEP WITH DINNER PLATE EYES...

CREATURES ONLY IMAGINED CHURNED IN OUR WHITE WAKE. THE KRAKEN HIMSELF SALUTED OUR PASSAGE... THOUGH NONE BUT ME STOOD ON DECK TO SEE HIM...

IT WAS A DEATH-SHIP.

AND THEN I SENSED ***HIS*** PRESENCE.

HE HAD COME UP FROM BELOW TO TASTE THIS TIMELESS OCEAN...

HE WAS NOT LIKE OTHER MEN.

HE SPOKE NOT. AT TIMES HE APPEARED NOT TO MOVE, NOR EVEN TO TAKE BREATH.

AND YET I COULD SENSE HIS UNTRAMMELLED THOUGHTS, AS DISTANT AS THE SOUTHERN CROSS...

AS DARK AS UNLIMNED NIGHT...

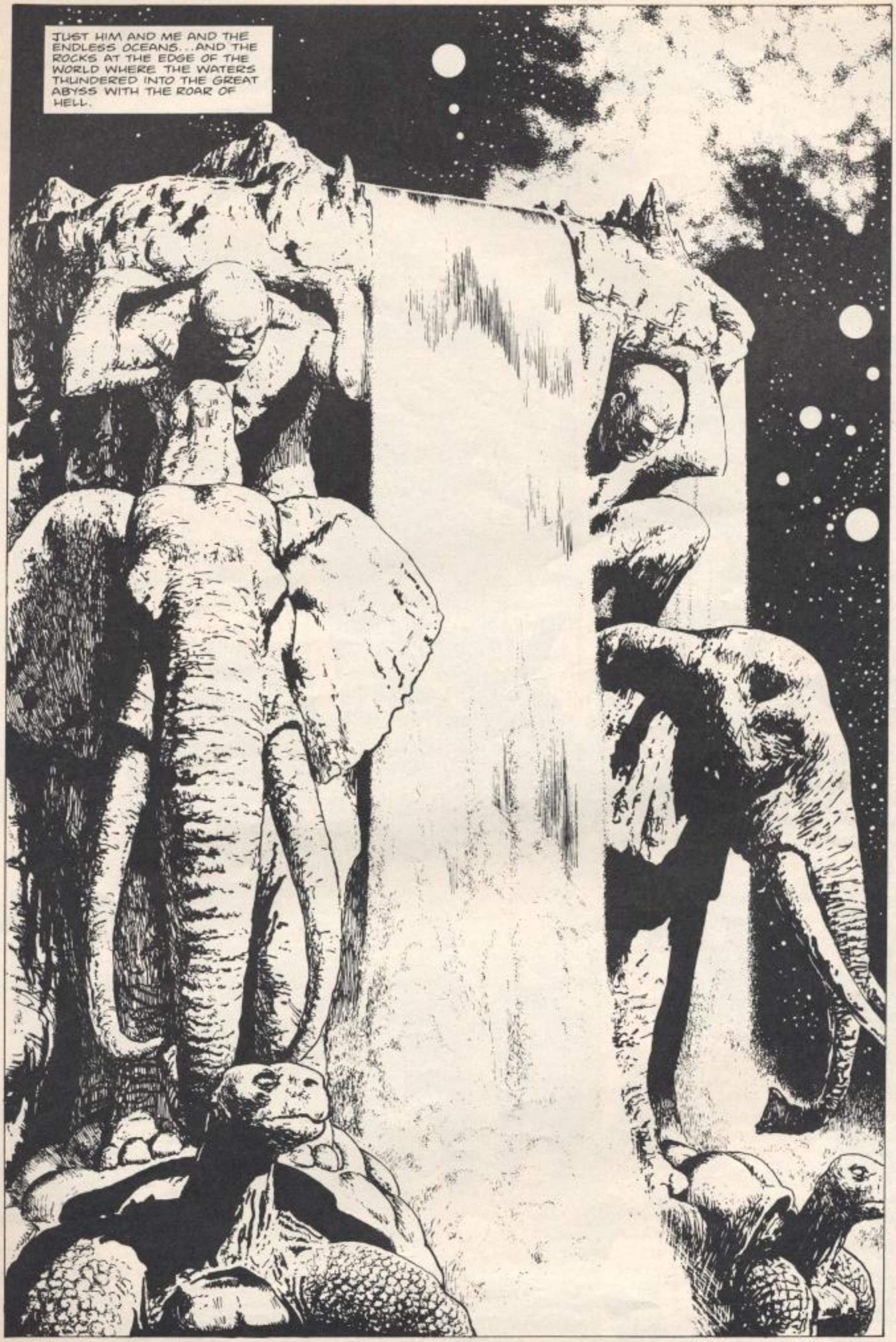
AS DEEP AS THE UNCHARTED SEAS...

AND I WAS HIS ***PRISONER.***

HE HAD LASHED ME TO THE WHEEL, LEST IN STORM-HAUNTED WATERS I SHOULD DISAPPEAR FOREVER...

JUST VOYAGER AND ME.

Script: Steve Parkhouse Art: John Ridgway Editor: Alan McKenzie


JUST HIM AND ME AND THE ENDLESS OCEANS...AND THE ROCKS AT THE EDGE OF THE WORLD WHERE THE WATERS THUNDERED INTO THE GREAT ABYSS WITH THE ROAR OF HELL.

TO THE VERY EDGE WE WENT. I SCREAMED FOR RELEASE BUT HE JUST MOTIONED FOR SILENCE WITH A FINGER TO HIS LIPS...

AS IF ADDRESSING A WAYWARD CHILD!

"I AM A LORD OF TIME!" I SCREAMED.

"AND I AM A LORD OF ***LIFE***!" HE THUNDERED IN REPLY... AND HIS WORDS SOARED ALOFT AND WERE ONE WITH THE WIND.

THEN THERE WAS ONLY THE VOID.. AND THE WIND-WRAITHS HOWLING LIKE A THOUSAND LOST SOULS...

HOWLING...

THEIR SCREAMS MINGLED WITH MINE, FILLING MY EARS, BLOTTING OUT THE WORLD AND ITS HORRORS... DROWNING EVEN THE CATARACT ITSELF... HOWLING...

Continued on page 31

CASTROVALVA

PROLOGUE

On the cold ground below the Pharos Project radio dish lies the body of the Doctor – smashed by a fall from one of the gantry catwalks, after a battle with his arch-foe, The Master. His eyes strive to focus on the forms of his three companions, Nyssa, Tegan and Adric as they softly call his name. It's the end, he mutters, but the moment has been prepared for. Puzzled by this remark the three youngsters abruptly become aware of a fifth presence – a ghostly, spectral form that now glides purposefully towards the Doctor. Realising the truth at last Nyssa tells the others that the figure, known only to them as The Watcher, was, in truth, the Doctor all the time; a foetal projection of his future self. Silently the spectre merges with the body of the Doctor. The familiar features of the Doctor blur and take on the Watcher's amorphous appearance and a shimmering radiation engulfs the two that have now become one. Gradually the irridescence fades leaving behind it, in the deep burgundy garb of the Doctor's coat and scarf, the form of a young man – blond haired with a smooth, unlined face. With a cheerful smile, the new Doctor sits up to greet the morning . . .

EPISODE ONE

Alarm sirens shatter the stillness of the day as guards pour from the Pharos building, intent upon capturing the fleeting time travellers. The Doctor is in a bad way after his regeneration, and his weak state slows down Adric and the girls. Eventually, they are all caught. An ambulance is summoned for the Doctor, but of the three youngsters, the Security Chief demands answers. As the Doctor is lifted into the ambulance Tegan breaks lose from her captors. Jumping into the driving seat she roars off in the direction of the close-by TARDIS. Nyssa is only just able to leap into the passenger seat beside her. Taken by surprise the guards are too late to catch the girls but they do seize Adric before he can run after them.

Hotly pursued by security men Nyssa and Tegan help the Doctor out of the ambulance and into the safety of the TARDIS. Closing the doors they are secure, but their concern now must be for Adric who is still a prisoner. They are wondering how they can rescue him when they see, on the scanner, the Master's TARDIS re-materialising. Beams of energy pulse out from the ship, felling the guards instantly. The craft takes off again, leaving Adric behind. Seeing their chance the girls bring him aboard the ship. Nyssa is able to de-materialise the craft, and the long journey from Earth begins . . .

The Doctor, acting very strangely, goes off to look for something called the Zero Room, followed by Adric. Nyssa thinks the Zero Room must be a neutral environment; an isolated space cut off from the rest of the Universe. Given that requirement, Tegan's opinion is they should aim to visit Brisbane. ➤

The Doctor and Adric are now deep in the heart of the TARDIS, the former leaving a trail back to the console room made up from discarded items of his costume. The Doctor feels this regeneration is not going to be as smooth as on past occassions, and, sure enough, fractions of his past personalities keep breaking through.

Back in the console room Nyssa tells Tegan she cannot pilot the TARDIS without help from the Doctor – the controls are just too complex. If anything should happen to the Doctor they would just fly on until they crashed into something. Their only hope now is to try and find out how to operate the ship by referencing the TARDIS Data Bank. With luck they glean enough from the Data Bank to tell them the TARDIS is on a pre-programmed flight plan. Happy with this, for now, the girls set off to find the Doctor and Adric.

Further out in the time vortex the progress of the TARDIS is being monitored by the Master. Behind him, suspended in a giant electronic web, hangs Adric – the real Adric, now a prisoner of the Master. The "version" of Adric with the Doctor is nothing more than an elaborate three dimensional projection modelled by the Master using the science of the Logopolitans.

Aboard the TARDIS the Doctor and the "Adric simulation" have become separated. Regaining some semblance of reason the Doctor is pleased to discover himself near the TARDIS's wardrobe section. Now, perhaps, he can exchange his tattered garments for something more presentable. The Doctor's eyes fasten, with glee, upon a cricket bat. Moments later, the Doctor is attired in the manner of an Edwardian cricketer, complete with white pullover, an open-necked shirt, and a long, beige morning coat. Pleased, he admires the finished effect in a mirror.

His reverie is interrupted by the sound of a distant door slamming. Seeking the ssource of the sound he encounters the two girls, and together they finally locate the Zero Room – a quiet, tranquil environment free even from the ever-present hum of the TARDIS's power systems. The Doctor says he will have to stay until his dendrites heal again. His struggle with the Master on Logopolis came at exactly the wrong moment. Demonstrating his powers of levitation the Doctor drifts into a trance telling Tegan that she must be the co-ordinator during this time of healing. Nyssa has the technical skills and Adric is to be the navigator. He must help the Doctor heal the disconnections – his role is crucial. But where is Adric?

Suddenly, a projected image of Adric trapped in the Master's web – appears and warns the girls they are in great peril. The Master has devised a trap and he is the bait. As the image fades Nyssa tells Tegan to stay with the Doctor while she goes back to the console room. Tegan, however, has other ideas. After all, she is the co-ordinator, and rushes off after Nyssa. Moments later the Doctor awakes, feeling that something is badly wrong.

Retracing their steps to the Console Room Tegan and Nyssa hear the ominous tolling of the Cloister Bell. Danger is imminent . . . Nyssa reads the warning being flashed on a console monitor, "APPROACHING HYDROGEN IN-RUSH, EVENT ONE. ENVIRONMENT BEYOND ENGINEERING TOLERANCES". Sure enough, the internal temperature of the TARDIS is rising and it is becoming uncomfortably hot. Grimly Nyssa realises the TARDIS is hurtling back in time to the point at which the Universe was created – The Big Bang! On the scanner screen a mocking image of the Master appears, bidding his "friends" farewell, for ever . . .

EPISODE TWO

Nyssa deduces that the TARDIS is now caught in the field of Event One, which is pulling them towards the moment of the Big Bang. The Doctor too has arrived at a similar conclusion and is now striving to reach the console room. The Doctor is able finally to reach his destination, with a little help from a convenient nearby electric wheelchair. Gliding into the control room he hastily explains to the girls that a combination of heat, noise and excitement has given him a burst of adrenalin sufficient to clear his thoughts. While it lasts, Nyssa points out to Tegan, the Doctor can help them. Furiously the Doctor rattles off a series of instructions. He tells them how to switch the TARDIS over to "manual" and how to operate the Architectural Configuration System – which will delete rooms from the TARDIS, converting matter into energy, giving them a thrust enough to push them out of the Event One field. Nyssa, meantime, is locating the thermal couplings which will lower the heat levels in the TARDIS. But as the internal temperature falls so the Doctor's concentration slips and he drifts back into unconciousness. Anxiously Tegan tries to wake him. How, she wants to know, can they ensure they do not delete the Console Room itself when the Architectural Configuration is changed. The Doctor just tells her to ask K-9 . . .

The field of Event One has blotted out the capacity of the Master's TARDIS to receive images from outside. But he is confident he has purged the Universe of the Doctor and, feeling in something of a magnanimous mood, makes Adric an offer. If he will join the Master and become his willing servant, then life will immediately become more comfortable for him. Trapped in the web, Adric has little choice but to agree. Pleased, the Master confides to Adric that if the Doctor excaped the In-Rush he had an alternative trap: a trip back in time, a long waiting . . . As the Master goes to release Adric, now he becomes aware the boy is receiving an image which is not being transmitted to the screen.

At that moment Tegan presses the button that will delete one whole quarter of the TARDIS's mass – hoping that nothing important is jettisoned. The ship lurches violently.

Burning through Adric's mental resistance the Master watches, incredulous, as the solid shape of the TARDIS speeds away from mthe point of Hydrogen In-Rush. For now, the Doctor and his band are safe.

As the TARDIS stabilises once more Nyssa says she must get the Doctor back to the Zero Room to complete his recovery. Accessing the Data-Bank again Tegan discovers an entry refer-

ing to the Dwellings of Simplicity on Castrovalva, which are said to have properties similar to those in a zero environment. Tegan sets the controls for Castrovalva.

Taking the Doctor back to the Zero Room, Nyssa discovers, to her horror, that the chamber has been deleted. Only the outer doors remain. The Doctor mutters to Nyssa she must construct a Zero Cabinet out of what remains and place him inside until he recovers. Nyssa begins her task.

Tegan makes a landing of sorts in a forest and goes outside to see if she can spot the dwellings of Castrovalva. Scaling a ridge, she glimpses in the distance through the mist, a range of mountains and atop one the walled town of Castrovalva. She returns to give this news to Nyssa. With the Doctor now having sealed himself inside the Zero Cabinet the two girls plan to carry him, using the wheelchair as a trolley, to the town.

The journey through the dense forest is arduous, and after several mishaps, including the loss of the wheelchair and a soaking for Nyssa in a brook, they draw near their destination – a ridge of tall cliffs surmounted by the walls of Castrovalva. Exhausted by their long expedition both girls view the prospect of climbing almost sheer vertical rock faces with some trepidation. Leaving the Zero Cabinet concealed in a clump of ferns they embark on finding easier means up to the town. As they set off, both are unaware their movements are being watched – by a small band of masked warriors.

Some time later Nyssa and Tegan return to the Zero Cabinet, their search having proved fruitless. But the door to the cabinet is open, and on the ground nearby Tegan finds traces of blood.

EPISODE THREE

Nyssa stresses their need to find the Doctor. Until he is properly regenerated he is in an extremely vulnerable state. Looking upwards, the pair notice the Doctor scaling the cliffs in a bid to reach Castrovalva. Their calls to him, however, bring no response. Tegan and Nyssa decide there is no other course but to follow the retreating figure up the mountainside.

Reaching the top first the Doctor happens upon the same group of masked warriors who observed Tegan and Nyssa earlier. The warriors are about to enter Castrovalva through a gateway in the rock face, carrying between them the carcass of a wild animal they have hunted (it is the animal's blood Tegan found). The bearers take the Doctor with them, but the gateway is closed before the girls can follow. For them there is no other choice but the unwelcome task of scaling the walls of the town.

The Doctor has been ushered into the main town square and is now watching preparations for the evening's hunt feast. He is deeply confused and professes to an onlooker – the grim faced Shardovan – that he neither knows who he is nor why he has come here. But it is when Shardovan says he is Librarian to the dwellings of Castrovalva that the Doctor realises the primitive-looking warriors are not what they appear. Indeed, once removed from their fearsome outdoor clothes, the Castrovalvans prove to be a civilised people. The Doctor is introduced to Mergrave and Ruther, two senior citizens who offer him refreshment and extend an invitation to stay with them, in the dwellings, until he is fully recovered. Mergrave, it transpires, is an apothecary who can help speed the process through his herbal medicaments. Shardovan notices the Doctor's puzzlement about their warrior's attire, but explains that Mergrave has devised a religion called "Exercise" in pursuit of which he drives them to hunt animals beyond the walls. Attending the feast – during which the Doctor finds a true example of civilisation, a stick of celery – he is promised an audience with their most important citizen, the Portreeve, whose wisdom may diagnose the Doctor's illness.

The Doctor is preparing to bed down for the night, when he is visited by the Portreeve – a stooped but kindly old man . The Portreeve promises that when the Doctor visits him for breakfast the next day, he will show him the source of his great wisdom.

Back in the colonaded square, Shardovan is surprised when two captured "supermen", who were apprehended scaling the town walls, turn out to be women: Tegan and Nyssa. Tegan demands to see the Doctor, and Ruther leads them to his quarters. Their friend, however, is sound asleep and even Tegan is reluctant to wake him. Nyssa says that as soon as the Doctor is recovered they must tell him about the disappearance of Adric.

Next morning, when Nyssa goes to the Doctor's room, she sees an image of Adric who warns her that he is still in the power of the Master, but that it's more important that the Doctor be allowed to complete his regenration safely than to risk upsetting the process with this news. Against her better instincts Nyssa agrees.

Later, as all three of them eat with the Por- ➤

treeve, Nyssa learns there is a library and asks if she may visit it – wanting to find out about telebiogenesis to help Adric. When the girls have left, the Portreeve shows the Doctor a remarkable tapestry which, by some means the Portreeve does not explain, shows events in the past and present. As the Doctor watches the story of their arrival unfold in the weave, he remebers that one of his friends is missing, but he cannot recall who it is . . .

Scouring Shardovan's library Nyssa can find no technical books whatsoever, and so Tegan suggests they study the history of Castrovalva – all fourteen ancient volumes – to seek if that contains any clue as to their hosts. They are disturbed by the Doctor who has suddenly remembered that Adric should be with them. Guiltily the girls admit they have been keeping the news of Adric's disappearance from the Doctor to avoid endangering his recovery. The Doctor replies they must leave at once for the TARDIS and begin the search.

Getting out of Castrovalva, though, proves to be more difficult than they imagine. The route to the cliff face exit is not clear despite being given directions to it by Ruther, who begs them to reconsider their hasty departure. No matter in which direction they go the three keep coming back to the same place, as if space had been folded in on itself. This spatial disturbance weakens the Doctor and the girls decide to get him back to the Zero Cabinet.

Returning to the Doctor's quarters Tegan and Nyssa find the cabinet has gone. The Doctor is more disturbed about what is happening to Castrovalva and in an attempt to find their bearings he opens the window overlooking the dwellings. Outside there is nothing but confusion. All the roads, stairways and passages lead back on themselves in eternal recursion. They are trapped.

EPISODE FOUR

The kaleidoscopic images beyond the window aggravate the Doctor's unstable condition but he has seen enough to convince him Castrovalva is in the grip of a Recursive Occlusion; Time as well as Space is folding in on itself and the city has become a temporal treadmill. He suspects it has something to do with the chronicles of Castrovalva itself. Tegan and Nyssa volunteer to seek help from the Portreeve and on their way encounter Ruther who agrees to act as their guide. With their own senses now sharpened to the temporal anomalies, the girls find the jigsaw-like dimensions of the town more apparent, but this is not so with Ruther who, quite innocently, leads them repeatedly around the same spot. Pausing for a while on an ornamental balcony Tegan sees the missing Zero Cabinet – being used as a water trough by the washer women of Castrovalva! She, and Nyssa, recover their possession and decide to rush it back to the Doctor.

The Doctor has positioned a full-length dressing mirror against his window to reflect the Occlusion when he is visited by Mergrave, bearing another flask of medicine. Using the back of the mirror as a drawing board the Doctor asks Mergrave to sketch a map of Castrovalva within the square he has drawn. This Mergrave does, but when he is asked to position his own pharmacy he points to four different spots. He says there is just one pharmacy but it may be approached from four different routes. This graphic demonstration of recursion puzzles Mergrave who admits as much to Ruther when he returns with the girls and the Zero Cabinet. Turning his attention back to the fourteen volumes of Castrovalvan history, the Doctor outlines his belief that these are fakes. The bindings and the paper are genuine enough but there is something not right with the contents themselves. Could it be that some of the history has been invented to hide something? Unfortunately the Doctor's mental powers are not yet up to discerning the one vital fact eluding him.

Nyssa and Tegan suggest carrying the Doctor to the Portreeve in the Zero Cabinet and, some while later, an elaborate procession comprising the girls, the cabinet, Mergrave, Ruther and the citizens of Castrovalva makes its way to the home of the Portreeve. Only one figure hangs back, that of the gaunt Shardovan. He is about to proceed about his business when he is beckoned over to a corner by a person in hiding. It is the Doctor. He believes the Librarian knows more than he will say and when the Doctor outlines his own reasons for this, Shardovan provides the one missing clue the Doctor has sought. The Chronicles of Castrovalva were written 500 years ago, but they list the history of the town up to the present day.

Presenting the sealed Zero Cabinet to the Portreeve Nyssa asks for his help. The old man says they must consult the tapestry. It, alone, has the power to build and maintain whole worlds of matter. But he has contented himself, for 500 years, with one small town for the final meeting of the Doctor . . . with his Master. His voice hardening the Portreeve suddenly stands upright and his face blurs and reshapes into that of the Doctor's arch enemy. Satisfied with his plan the Master reveals to Tegan and Nyssa that his Adric projection entered the details of Castrovalva into the TARDIS data-bank at his command. And now, the Master just wants one last look at the Doctor before he destroys him. But gaining access to the cabinet proves an obstacle and while the Master tries all the means at his disposal – including his Tissue Compression Eliminator – Tegan nudges Nyssa and points to the tapestry. An image is now showing of the Doctor and Shardovan trying to enter the Portreeve's house by an upstairs window.

The Master sends Ruther and Mergrave to investigate the sound of breaking glass. Upstairs they find the Doctor and Shardovan, the latter very insistent now that the two senior citizens should help – the man known as the Portreeve is the most evil being in the Universe he proclaims. For his part, the Doctor has figured out that the Master has been sustaining Castrovalva by adpting Adric's mathematical prowess and the Block Transfer Computation techniques of the Logopolitans

Downstairs the Master has finally smashed open the Zero Cabinet by flinging it towards the tapestry. As the walls of the cabinet split the impact on the tapestry causes it to shred and become translucent. With a gasp Tegan recognises the small figure hanging suspended in the Hadron power line web behind it. It is Adric.

Emerging from the shadows the Doctor taunts the fuming Master, hoping to force him into releasing the boy. But it is the Master's callous execution of Ruther, wiping him out of existence with the snap of his fingers, that finally provokes Shardovan into action. Grasping the decorative chandalier the black garbed Librarian calls to the Master, "You created us man of evil, but we are free," and with that launches himself towards the web.

Shardovan's sacrifice destroys the web in a fiery explosion, releasing Adric. But with the web gone, and the Master's plans in turmoil, Castrovalva will soon start to collapse into chaos. The Master attempts to escape in his TARDIS (disguised as the Portreeve's fireplace) but the folding up of local space prevents it. Only Adric can help the time travellers now. He created the world through his mathematical talents and it is now up to him to spot any avenue that does not correspond to the design of the town. He finds one and the Doctor leads them to the safety of the mountainside.

As space continues to squeeze in on itself the Master, forced back into the town, tries to reach the same escape route. But he is pulled down by Mergrave and a milling throng of panicked and doomed Castrovalvans. As the final death throes of the town begin the Master is submerged beneath the clamour of his own creations.

After a long hike back through the forest the four travellers are now approaching the TARDIS once more. The Doctor is not very impressed with the tilted attitude of his ship, but Tegan is quite happy – pleased that she has at last learned how to fly the craft. Gently the Doctor tells her this is not so. The replica of Adric did all the programming of the TARDIS; it would have come to Castrovalva regardless of her efforts. On looking back Nyssa and Adric can see no sign of the town now. The mountain on which it rested is now clear.

And clear too is the Doctor's mind – the regeneration having finally stabilised. In his own words, the fifth Doctor feeels, "absolutely marvellous". . .

The making of CASTROVALVA

Feature by Richard Marson

Castrovalva spearheaded the nineteenth season of *Doctor Who*, a story of obvious significance and in a number of interesting ways a story that changed the series' established mould. Although the first-screened, and thus chronologically the first Fifth Doctor story, *Castrovalva* had in fact been recorded after *Four to Doomsday*, *Kinda* and *The Visitation*, completing its final sessions in the studio on 30 September 1981.

There was a good reason for this unusual order. The producer, John Nathan-Turner, felt that the series' new star would benefit from having defined his characterisation of the Time Lord before embarking on the misleading complexities that make up the post-regeneration crisis plot of *Castrovalva*. To this end the technically 'first' story of the season was to have been recorded second in order, but the radical scheduling change the series underwent while it was off the air allowed its recording to be postponed until the autumn (when it was originally due for broadcast).

As it was, *Castrovalva* was the occasion of the first departure of the programme from its 18-year-old Saturday placing into the new twice-weekly experimental slot. This change was also based on firm reasoning. In spite of the artistic success of the eighteenth season, ratings had been relatively poor and a notable boost was deemed necessary for the series to remain viable. The youthful new Doctor and his crew, coupled with the mid-week adult placing, were also thought to add a dynamic new approach to the series which was, after all, approaching its twentieth anniversary. Certainly the move was a gamble that paid off for the Controller of BBC1, Alan Hart. *Castrovalva's* ratings ranged from 9.5 to 10.5 million per episode, an outstanding increase considering the show had been off the air, except for repeats, for a period of nine months. To launch new series, new show and new Doctor an accompanying article was featured in *Radio Times* for the first two episodes.

The writing of this important story was assigned to the man who had masterminded the final Tom Baker story, *Logopolis*, sometimes script editor Christopher H. Bidmead. Although his story followed directly on from the latter, he was not in fact the first choice to pen Peter Davison's debut adventure.

However, as is the way with the series, early alternative plans did not work out and Bidmead was asked to step into the breach, which he did admirably. He based the plot on the inspiration of some etchings by the famous enigmatic artist Thomas Escher, and one in particular even provided him with the title for the scenario. The concept of block transfer computation creating the city and its people and the concept of recursion were logical successors to the principles expounded in *Logopolis*. Bidmead is himself a well-known writer for several leading computer magazines and his fascination with both art and mathematics are displayed side by side in *Castrovalva*. The finished script embraced philosophic ideals as well – not bad for a story that started as an in-joke on the producer! Having worked through the previous season as the programme's script editor, Bidmead was required along with his producer to attend regular meetings with the Controller of BBC1 to discuss the series and its problems in a departmental context. Over the course of these meetings Bidmead and Nathan-Turner developed the habit of always sitting in the same places in the room so that Nathan-Turner wouldn't have to face a series of Escher prints that hung on the office wall. He found them a distraction from the matter in hand. Imagine, then, his reaction on receiving the storyline of *Castrovalva!*

It was in this story that Anthony Ainley's Masters took on his first major disguise – as the elderly Portreeve. In this incarnation Ainley had to remain bent almost double and wear heavy latex make-up to simulate the required effect of great age. Not surprisingly, he did not find it a very comfortable experience!

To start the story a prologue to the first episode was inserted in the form of a re-edited version of the regeneration scene, but as a follow-on to *Logopolis* the story did contain a few mistakes, notably the infamous way in which Tom Baker's boots appear to regenerate into shoes for the Peter Davison model, and the Cambridge-based Pharos Porject received a slight contradiction too, in the form of the Sussex county ambulance used in episode one. Apart from these Earth-based scenes, filming took place in and around the Harrison's Rocks climbing venue in Kent. Janet Fielding, who happens to be terrified of heights, found the steepness a problem – especially as she was wearing a tight skirt which inhibited her movements. Nor did Sarah Sutton and Matthew Waterhouse escape their fair share of the location discomforts. The script demanded that Sarah had to end up sliding into cold muddy water in one shot, and Matthew, who had not been feeling too well, was sick on another occasion. The hazards of filming certainly made themselves felt! Overall, the production team were on locatioan filming for four days from 1-4 September.

Script Editor Eric Saward made his debut with this story, taking over from Anthony Root, who had been with the series on an attachment for the previous few months.Saward was offered the post on the basis of his script for *The Visitation* and has been there ever since.

Director for the story was a lady with a good deal of television experience behind her, including some of the better episodes of *Blake's Seven* – Fiona Cumming. For this show she utilised a number of the latest video effects, especially the 'quantel' process used to create the images seen as the city of Castrovalva collapses on itself, as wel as the more familiar CSO process to render the scanner images in both the Master's and the Doctor's TARDISes, for example. A dark filter was fitted over the camera lens to give the effect of nightfall as Tegan and Nyssa are seen stranded high on the rocky ledges of Castrovalva, while clever camera angles made the illusion of height greater than it actually was throughout their ascent to the city.

The story did not require a large cast but Fiona chose a well-known actor as her main 'guest star' – Derek Waring in the role of Shardovan, while Michael Sheard, an excellent character actor, appeared as Mergrave. Incidentally his all-pink costume resulted in a directive to the actor to play the part in as reticent a manner as possible to avoid any 'over the top' camp connotations being picked up by the audience.

The presence of child actors in a studio always requires special conditions and the use of Souska John for one scene meant that it had to be recorded in one of the afternoon recording sessions, since children are not permitted to work in a television studio after six p.m.

The incidental music was composed by Paddy Kingsland, whose work is well known for its recognisably catchy quality and its wide use of haunting themes. For this story, a lot of which involved frenetic pace of one kind or another, Kingsland went for a heavily individual musical score, though some scenes – including many of those in the TARDIS – were left without music of any sort so as not to detract from the drama of the situations.

The story designer was Janet Budden. For her the two most important creations were the sets that made up the Castrovalvan city and the Zero Room of the TARDIS due to be seen for the first and last time. Opting to design the Zero Room in a style which was in keeping with the traditional TARDIS roundel form, Janet nevertheless wanted it to be more spacious and slightly different in shape from the rest of the ship. Hence it was made simpler to look at than the other TARDIS interiors – an idea which fitted in with its healing properties and tranquil atmosphere.

As for the city itself, Budden already had the Escher prints to refer to, and she was also inspired by some ancient French châteaux she had visited on holiday. The finished city was a superbly visual combination of arches and stairways to complement the vaguely recursive nature of the place eve before it starts to decay.

Another woman in the team was responsible for the costumes displayed in *Castrovalva*. Odile Dicks-Mireux took a subtle collation of styles into account before completing her designs for the Castrovalvan people's costumes – the Dutch peasantry was one source, as again were Escher's original prints, while the shoes owed inspiration to the ballet. The costumes used for the hunting party were based on colourful tribal styles common in the traditional native life of certain Third World countries – the spears used in these scenes certainly added to the initially fearsome impression.

On an even more active note stunt man Gareth Milne was called in to double for Derek Waring as Shardovan swings from a chandelier into the Master's web, finally smashing its complex structure and freeing theimprisoned Adric.

Castrovalva was a typical television miracle – over an hour and a half of drama produced in the space of just one month and screened over just two weeks. About a year later christopher H. Bidmead's excellent novelisation of his own script appeared as a Target book – the final version of the *Castrovalva* story which begun many, many months before.

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GRAEME HARPER

interview

Graeme Harper, director of the Peter Davison bow-out tale *The Caves of Androzani*, started his career in the entertainment business as a child actor, going to drama school until he was 16. After a couple of years he decided that there was no way he wanted to remain an actor – and decided to be a director. Not surprisingly, a BBC director is not something you just *become*, but you have to work up to it, learning as much about other jobs as you can. At the age of 21 Graeme got a job as floor assistant at the Beeb and steadily rose up, via Assistant Floor manager and PM (Production Manager) to being a director. During this time he worked on and off on *Doctor Who* first as a floor assistant in the mid-Sixties and then as an AFM on, firstly *Colony In Space*, ironically being a job 'up' on a young FA called John Nathan-Turner although, as Graeme explains, "We had slightly different careers – you know John – he's a dynamic, larger than life character and he's also a *very* clever man. There's no way you can stop that character, you have to say 'Let him go'". Apart from working with the now producer, what else does Graeme remember from that story?

"I remember Nicholas Pennell, an actor, getting caked in mud in a big fight sequence. It was a very good story, all swashbuckling, and I remember this tremendous battle between about twelve stuntmen and a wonderful chase across this moon landscape!" After that Graeme worked on the David Maloney directed story *Planet of the Daleks* and then on the final Pertwee story *Planet of the Spiders*.

"There were a couple of interesting things about it for me. One was Barry Letts; a long, long time ago when I was about 12 I did a serial as a child actor – I played Yan in *The Silver Sword* and he played the father – I think to Fraser Hines – in that, and then, years later, this man was directing and producing this serial. Barry is a perfectionist, a hard worker who gives everything to the programme and as a junior AFM I didn't really understand this kind of intensity in the really early stages of planning a programme. It took me some time to realise it was simply that this man was so involved in his work that it took him time to unwind and just take everybody in. That taught me something about directing, the intensity of it all, and that you tend to go around blinkered as it were, and for a while people must accept that. You, as the director, have got to know where *you* are going before you can relax and 'welcome' everyone else in on it! However, Barry and I developed a smashing working relationship, which was good. Another interesting thing about that story was the shots with a Giro Copter we had. There was the arch villain in this, played by an actor called John Dearth, who is escaping from the Doc who starts chasing him in his Batmobile-like car. When we were doing that sequence we had the loan of this Giro Copter that had just been manufactured, and you see the villain running towards this thing. Anyway the Copter was held still by wooden chocks, although the blades were going around so that he could seem to get in it and start off. As he approached the Giro Copter, he was about 200 yards away, when it suddenly came to life and trundled away. The camera crew, which was approaching rapidly, fled just as it toppled over and went 'bang', bits flying everywhere. Naturally, all hell broke loose, everyone running around hoping no one was hurt – which they weren't – although John Dearth was stunned and shocked. He was lying flat on the floor, panicking because bits were flying everywhere and when he got up, the costume people who got to him first found that a piece of the rotor blade had sliced through his jacket, missing him by half an inch! Then they sewed the coat up and we redid the scene with another Copter. The owners were none too pleased as it wasn't insured, being a prototype, but they brought in the other one."

After a while he worked on *Seeds of Doom* as a PM, his personal favourite. I

► asked him why?

"Douglas Camfield. This guy was one of the great action directors – he had so much experience at it, so much going for him – charisma, etc, and such a way with people, actors and technicians alike all loved him. And *Seeds of Doom* was brilliant, a) because it had Douglas Camfield directing it and, b) he cast it so very well. *Doctor Who* directors are always heavily under pressure, as I'm sure you know, the programmes are always done in a short space of time on tuppence ha'penny. However, this man could make magic out of nothing – he was brilliant. If *Androzani* has anything going for it from me as a Director then I would like to dedicate the programme to Douglas Camfield. He taught me so much."

Graeme's last work on *Doctor Who*, before becoming a director, was on *Warrior's Gate*, again as a PA. Shortly afterwards, he rose to be a director, and worked on BBC's last series of *Angels*.

"John had said to me a long time ago, 'When you become a director come and see me,' hopefully with examples of other work I had done. After *Angels* one day he called me to see him and said, 'I want to offer you a *Doctor Who*, are you free? What are your commitments for the moment?' I was given *Caves of Androzani*. I got hold of the scripts, read a first draft and had discussions with the script editor and was so excited – I thought I'd landed a brilliant script. Robert Holmes presented us with a very good dynamic script. Hard because most of it was studio bound, with caves and rocks but apart from the odd word, I don't think we had to change a single thing, it was so well written and I had the problem of doing it justice – which made it a real challenge."

I asked if the writer ever suggests ideas for casting his stories? "No, I didn't have any dealings with Bob in that area, at all. I didn't ring him up and say 'Hey, Guv, who do you think for this . . . blah, blah, blah.' All I did was phone him and say 'Thank you, Robert Holmes, for a smashing script, I hope you'll trust me with it and that it's going to be good news when it's finished.' The only discussions I have about casting are with John Nathan-Turner. I read the script and then have long discussions with him about how I see the characters and he can say 'Oh no, I think it should be *this* way and we should be going for *this* kind of character.' And we bash out those problems first – the type of character we're going to look for, then John, knowing we have a really tight budget hopes that we can attract some smashing names to grab the audience. *Doctor Who* does attract some great names and actors because it's all good fun, and their kids want them to do it. Most kids say their mums and dads can't be real actors unless they've been in *Doctor Who*! From then on I go and make a list and check on the availability of artists that I'm interested in.

Having assembled his cast I wondered if Graeme then goes into deep discussions about the characters with his actors, or whether they develop as they go along? "Characterisation comes out in the rehearsals. However some actors though just love the parts as soon as they read them. When I met Christopher Gable, initially for the part of Salateen, and outlined the story he said, "Oh, and who is Sharraz Jek?" I quickly told him about the character, but said 'I'm not going to say too much at this stage, just read the script. I'm not sure if you are the part, and I'm not even sure I can convince John that you'd be right, but see what you think.' Two or three days later his agent rang up an said, 'He'll come and do anything you want, Salateen or whatever if you think he's right for it but he must, *please* do Sharraz Jek!' So I went and saw John and said 'I don't want to look any further, I want Christopher to play this part because he'll be smashing, which was slightly odd as I now had no one for Salateen and then the brainwave came and Robert, luckily, said, 'Yes' and off we went. What happened was that Robert came in to see me and we had just five minutes natter. I told him about the character and I said to him that he should take the scripts home and read them and let me know – by this time I was running close to the wind, running out of time for casting. It was quite sudden, but I thought this is going to be good. He read it so brilliantly. Then he rang me up and said he'd do it and we didn't have any contact until the rehearsals – and that was when so many wonderful things came out. He just built Salateen up and up into a magical character. And the difficulty with that character was because of the Android version – the audience had to be confused, we didn't *want* the audience to immediately spot the difference and wonder which was the real one. It wasn't until about episode three that he introduced these weird looks he would give, as the android, when Jek was in danger."

I then broached the subject of Salateen's abrupt death – one minute cheerfully informing his men that the androids couldn't hurt them, the next being blasted down a tunnel by one of them. Bearing in mind that Jek and Stotz were also shot and Morgus' death was none too pleasant I wondered if Graeme had deliberately gone in for horror and shocks?

"Well, I'm not going to get involved in the politics of today and violence but I believe totally in what I'm involved in, even if it is thousands of years hence in a situation we just can't believe in yet. Human beings are human beings, whenever and wherever. Anything about any programme or play or film or whatever I do I will be in earnest about it and strong about it and I'm not going to do a job just giving it my best. I decided when we were first setting this programme up that I didn't want to go for lasers and strange weapons because the characters were human beings anyway so we didn't need to go for outrageous things like that. We're well aware that lasers can easily burn you to smithereens but you don't need a laser, bullets kill. I wanted real guns, reality wherever possible. I didn't want to overstep the mark and just wallow in blood but I wanted to make it a today event although set in the 29th century, I just wanted to get as close to reality as possible and capture an audience with pictures and smashing performances."

From the politics of violence, to the politics of . . . politics! Were the characters of Morgus, Timmin *et al* based on real politicians of today?

"I think it was there, yes, but it wasn't any particular character. It's just that when you're doing certain scenes like the assassination of a President and when Timmin comes in and there's this kind of gamesmanship between she and Morgus. When you're discussing the scene there are no names particularly mentioned but you do talk about things that happened in certain places at certain times, but you don't go out to 'be' someone exactly, just use the historical situation as a reference.

From those characters, I moved to Jek and commented that he was very like a *Phantom of the Opera* character, desperate for the girl's friendship, a lover of beauty but scarred and hiding under a mask.

"We didn't start off and say 'This is a *Phantom of the Opera* story here and a gun running story there.' I was just pleased that the script was that good, but I was aware that Jek was the Phantom, that's exactly how I described it to Christopher Gable."

Next I mentioned Graeme's direction – especially his use of fades and mixing, not a technique commonly seen in the programme. Was it his particular 'style'?

"A style I saw suited to the programme. I don't know if I've got a 'style'. There are certain things I'm always striving to do, certain styles of shots. You read a script and slowly get the idea for the shape of the scene and how you would like to shoot it. So you can discuss with the designer and he will offer ideas to do with the set that can give you alternative ways of shooting scenes and then you get into the studio and see a way of doing it that never occured to you in rehearsal. What you've got to do is attract the audience, make them want to see what's going on and make them stay with you. The question of mixing came up early on. The second thing I said to John – the first being 'Thanks for giving me the job, Guv' – was 'Do you have a particular house-style on the show?' His answer was no, and just to go and do what the script demands. So I said that the script requires mixes, gentle mixes and I probably told him of two examples to which he said

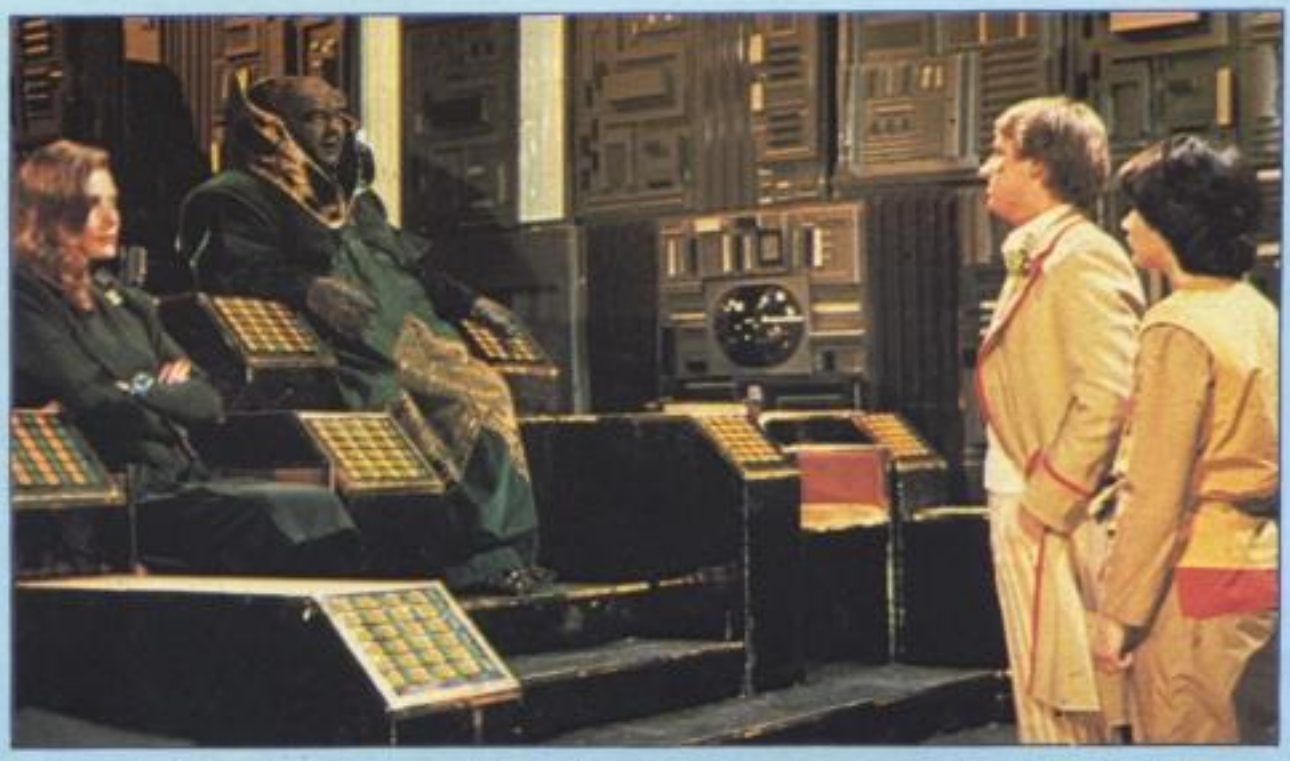
Two dramatic scenes from the final Peter Davison story, The Caves of Androzani, *directed by Graeme Harper.*

that it wasn't something normally done on *Doctor Who* which is fast action, and mixing slows things down and I said that I'd like to try mixes because they were called out for in the script and that the music, if constructed well, would make the mixes work. I had in my head the kind of music I wanted. I thought Roger's music was stunning and there was one sequence in the first episode where you see Jek walking around preparing his android replicas of the Doc and Peri and I did that in a series of mixes because if I'd shown him doing everything it would normally have taken about 2 minutes of programme time. So I mixed it all. Just to keep it going, keep it sinister and never see his face until he laughs at the execution. I just wanted to keep this tension going and the only way for me to do that was with mixes and some strange music, which I think worked."

With time pressing I moved onto the regeneration scene, a very important part of the story. Was Graeme happy with that – did he get what he wanted?

"60% of what I wanted. The other 40% I couldn't have purely because of the enormous cost and time involved in using electronic effects. I had all the material but it just takes a long time to do. I had watched the previous regenerations and decided I wanted to do something different because I don't think it would be fair on your audience to repeat what went before, and we live in a smashing age of electronic effects, etc, so we can play with them – time permitting. What I wanted to do – I'll try to describe this as best I can – was to have Peter Davison lying on the floor and his face to gradually disintegrate under electronic effects and then bring in Colin and do the same, but in reverse, build his face up gradually, all to be shot on a locked-off camera. Then having recorded that scene we took all the bits of the assistants and the Master previously recorded and Dave Chapman and I reduced the assistants on Quantel and played around with the shots, making them spin around, the idea being to build up a cacophony of pictures and sound."

The final question I asked Graeme was whether he would be directing a *Doctor Who* story in the future. He said he hoped to, possibly the final story of the new season, but nothing was confirmed. And at the moment he is busy directing episodes of BBC's *District Nurse* down in Cardiff, and sometime during the summer a programme he directed called *Hope and Glory* should be transmitted. ■



Above: *In Peter Davison's second story,* Four to Doomsday, *the Doctor and Adric (Matthew Waterhouse) stand before the throne of the Monarch (Stratford Johns) and his henchperson, Enlightenment (Annie Lambert).* Below: *The Doctor is held captive aboard an alien spaceship in the same story.*

TH FIF DOC

After seven years in one role actor Tom Baker could be forgiven for wanting to leave *Doctor Who* and prove to himself and the audience that he could act in a variety of other roles as well, ranging from Sherlock Holmes for the BBC through to the teacher in Willy Russell's stage production of *Educating Rita*, a part taken by Michael Caine in the recent award winning film.

And after Tom Baker's successful seven years you could forgive Peter Davison for saying "No" to the opportunity of taking on the role – would the public accept such a difference? Did the BBC *want* the programme to last? How could an actor be so totally different and yet still keep the programme's ratings.

No small wonder then that, having finally agreed to play the Doctor, Peter Davison approached the role with reservation. The fact that the show is still here, complete with Colin Baker as the new Doctor, is a tribute to Davison's enigmatic, and different, style.

Although on screen for a mere nine months, Peter Davison *was* the Doctor, his stamp was firmly established through both Davison's personna in interviews and the ability of his producer, John Nathan-Turner to turn the show once more into headline attracting news for the British national press. Not just the tabloids but even the "quality" papers stretched themselves to build up stories about Peter Davison's departure, his new companion (Peri) and the constantly shifting transmission times and days. Over three years,

Left: *The cricketing image of the fifth Doctor.* Above: *The Master (Anthony Ainley) points an accusing finger at the Doctor on the* Planet of Fire. Below left: *The Doctor comforts the somewhat upset Tegan (Janet Fielding) in* Snakedance. Below right: *The Doctor emerges from the TARDIS, ready for the fancy dress ball in* Black Orchid.

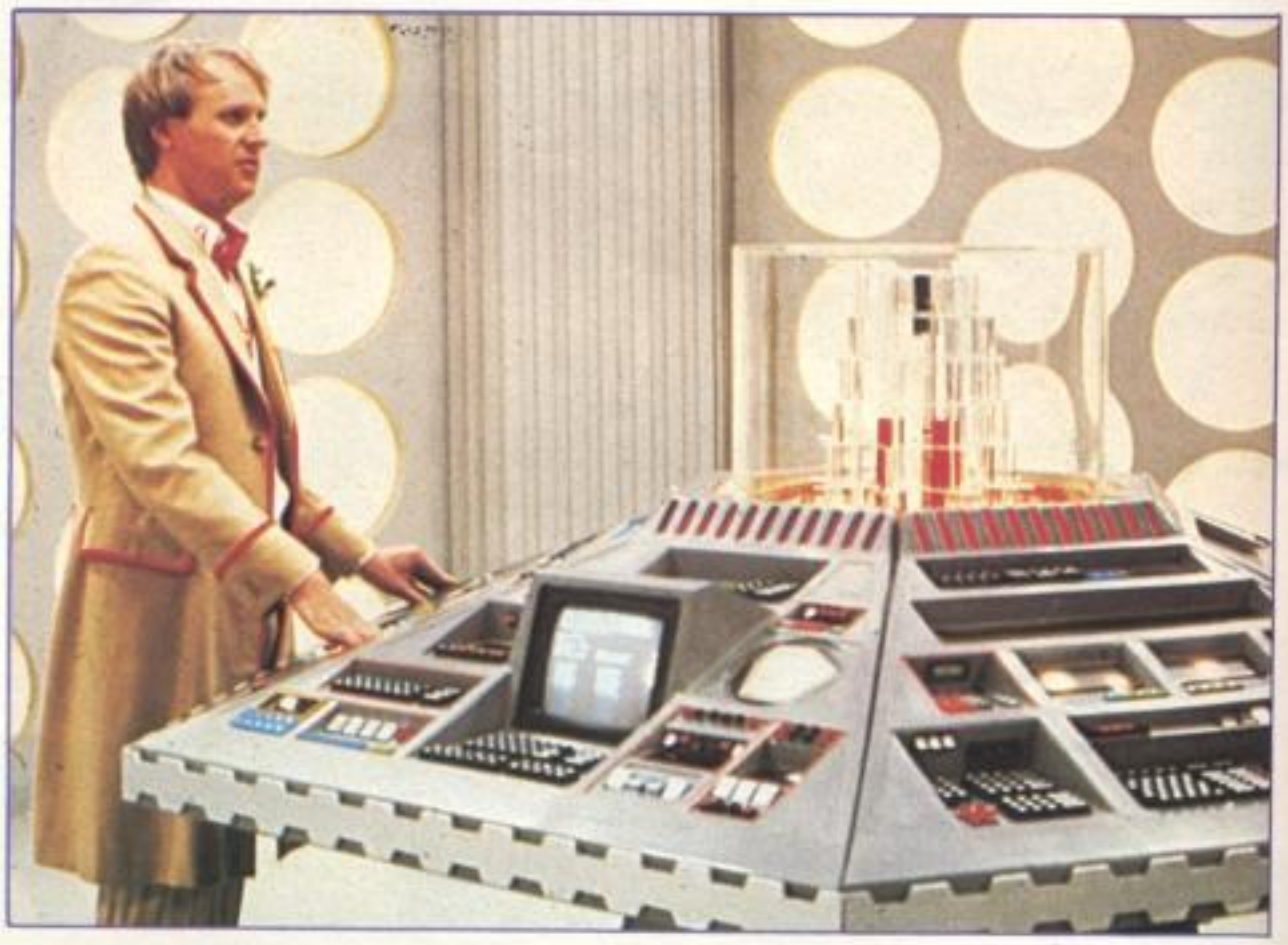
HE TH CTOR

Peter Davison pulled the show up from a cheap looking BBC answer to *Battlestar Galactica* and *Buck Rogers* to a show that could equal the American SF programmes not just in story detail but that old bugbear – visual effects. The Peter Davison era of *Doctor Who* was not only popular with the viewers but also with the Powers That Be in the BBC and abroad, notably in America.

In its early days, the Davison era had to contend with some stiff competition like the Beeb's own ill-fated *Blake's 7*, ITV's *Sapphire and Steel* and American series like *Buck Rogers*. The fact that it is still going strong while those and many other television programmes have long since curled up and died is a testimony to three of the most productive and enjoyable years the programme has had in its twenty one years run.

The character of the Doctor was of course the most important factor. "Played like Tristan (of *All Creatures Great and Small*) but brave," was one viewer's suggestion on *Pebble Mill* and it seemed to be a suggestion that appealed to Peter Davison and stuck. Indeed, the fifth Doctor was very like the Herriot inspired vet, always willing to burst in and do what was necessary but not always succeeding, having overlooked some detail that stopped him. In *Four To Doomsday* he hadn't reckoned with Adric's gullibility, in *Frontios* he didn't expect the suggestion to either let him help or shoot him to be taken quite so literally (needless to say, the colonists ►

Left: *Peter Davison as the Doctor with the strange alien boy known as Turlough (Mark Strickson).* Above: *Nyssa (Sarah Sutton), the Doctor and Tegan (Janet Fielding) find themselves under the influence of an evil power in* Time-Flight. Below: *The Doctor at the impressive console of his trusty time and space machine, the TARDIS.*



decided that his help was the *very last* thing they wanted) and most importantly, he hadn't made allowances for Adric's reckless loyalty and stubborness that led to the boy's tragic and needless death. Other Doctors have had their share of sad moments as friends have left their company and have displayed their grief in various diverse ways, but none have reacted quite so shocked as the fifth Doctor at Tegan Jovanka's sudden decision to go. The first Doctor was embittered and hurt at Ian and Barbara's departure, although deep down he knew it was for the best. The third Doctor watched almost tearfully as Jo Grant left him to marry her "younger version", Cliff Jones. In *Resurrection of the Daleks* it finally strikes him that his companions don't always appreciate his lifestyle of action and adventure, where people live and die for no real reason. Tegan's near hysterical condemnation of their battle, her dislike of the callous destruction of the Daleks by the virus that the Doctor deliberately infected them with, proves too much and so she goes, refusing even to talk it over with him, leaving the Doctor stunned and amazed. Although Adric's death shook him, immediately afterwards at the start of *Time-Flight* we saw him briskly hiding any grief by insisting on carrying on as if nothing had happened.

When *Planet of Fire* opens we see a miserable Doctor still unable to come to grips with Tegan's going and even Turlough can say little to relieve him.

Of all the companions the fifth Doctor had, Nyssa of Traken seemed to be the one he was most able to relate to, being a scientifically straightforward alien like himself, and yet the one he seemed least anxious about after she left. Even Tegan's suggestion that Nyssa would probably die on the Lazar colony had little effect on the Doctor, and he let her go without any hesitation, knowing that nothing he could say would change the young girl's determination. The Doctor Mk 5's relationships with his final two companions were the most complicated of his incarnation. His initial liking of Turlough gradually became a mere acceptance, whilst Turlough himself progressed from being an untrustworthy saboteur to loyal and dedicated friend who always managed to overcome his natural cowardice if the Doctor was threatened. During his departure it is the Trion who seems more upset than the Time Lord and so to Peri Brown, who after only two stories, the fifth Doctor seemed to get along with very well, appreciating her natural curiosity (much like his own) and her ability to say what she means. In *The Caves of Androzani* as they both await execution, the Doctor apologises to her for bringing her to the planet, blaming his own curiosity. She in turn agrees that it is his fault and that she doesn't particularly want to die but as that is how things look, there's little point in moaning. It is this logical, but never cold

or heartless, attitude in Peri that the fifth Doctor sees in himself. He is never short of a sarcastic or caustic reply to an inanity of Tegan's but never argues with Peri, aware as he is from their opening moments on Androzani that her sarcasm is every bit as equal to his.

The Davison humour is probably the blackest of all the five incarnations. The humour of the first always seemed gentle, the second and fourth a little zany, whilst the third Doctor was content to make puns rather than jokes. The fifth Doctor was certainly sarcastic, in fact almost malicious, notably as he asks the shrunken Master in *Planet of Fire* what it feels like to have "a taste of your own medicine?" But it is aimed mostly at Tegan who, by her own admission, is a mouth on legs, and is apt to speak without thinking. In *Warriors of the Deep* the Australian impatiently asks if the quickly rigged-up Ultra-Violet Convertor will work against the Myrka. Rather than say yes or no the Doctor suggests that if she's nothing better to do, she could go and ask the creature "nicely, to go away".

Along with this hard-edged humour came the hard-edged attitude towards his enemies. The first Doctor said he was a pacifist – by the time the fifth Doctor arrived on the scene the Doctor has allowed his idealism to be tempered by reason – he cannot, for instance, let Omega kill himself – therefore most of Amsterdam, if not the world. Omega, observing the gun in the Doctor's hand, jibes his fellow Gallifreyan, saying that the Doctor is too weak to use it. The Doctor promptly shoots him down. Equally, in *Warriors of the Deep*, another story by Johnny Byrne, the Doctor is very easily convinced to use the hexachromite gas on the reptiles, even if it is just to buy him time. It is not until faced with Davros in *Resurrection of the Daleks* that the fifth Doctor allows his weaknesses of old to take over. As in *Genesis of the Daleks* where Davros informs Gharman's followers that by their weakness they have lost the right to survive, so he tell the fifth Doctor that were their roles reversed, Davros would have killed the Doctor long ago. The Doctor announces that he has come as Davros' executioner (as opposed to killer or murderer – executioner has a "means that justifies the end" ring to it) and still fails. Strangely enough, it is in this story that, more than any other Davison story, we are made awared of Davison's "alieness", his basic lack of guilt or sorrow at the carnage – he even acknowledges Stien's sacrifice with a curt "he must have decided whose side he was on." The effect on Tegan is, as already said, in heavy contrast. In many ways, the fifth Doctor was more of an alien than all his predecessors – less stories set on Earth helped, but the whole personna just was not the boy-next-door syndrome that was so heavily inferred by the press when he was introduced in 1981. Even the cricket image could not change that and bar a brief foray in *Black Orchid*, the whole idea was pure imagery as opposed to a trait. This new, vicious Doctor had his share of quiet moments: his relationship with Todd in *Kinda* is one example of this, will he/won't he kiss her goodbye, many viewers wondered as the story closed – his final comment about paradise being too green even for him could easily have been a quip about his own happiness in her company than just a good end line, as he leaves Sanders and Hindle as very different people, now able to get along with both each other *and* life in general. The Doctor also agrees to go to the funeral of George Cranleigh, some-

thing none bar the third Doctor would have considered doing. The ease with which the Doctor slips into the 1925 society is a definite throwback to his earlier incarnations – both Hartnell and Pertwee found it easy to join in such social times, neither Troughton nor Baker did. When Tom Baker first became the Doctor in 1974, it was always said that he was a mix of his first three incarnations, a claim that Baker quickly and successfully shook off, his own personna being far stronger.

The fifth Doctor, however, did appear to be this curious meld, taking the harshness of the first, the desperation of the second, the charm of the third and the alieness of the fourth. But again, Peter Davison's own stamp covered these traits with many of his own. How many other Doctors would take a gun up and shoot a companion like Kamelion? Would the third Doctor have left even the Master to die (if he had) quite so uncaringly as the fifth did at the end of *Castrovalva*? Which other Doctor would have let a lying, treacherous assassin join the TARDIS crew *and* encourage him, knowing all along that all the lives of that TARDIS crew were in danger, just to see how far the enemy would go? The many critics of the Davison era who accuse the fifth Doctor of having been bland, characterless and boring are sadly living in the past, letting nostalgia get the better of them. The fifth Doctor may not have had time to evolve fully enough to be really appreciated but in the short time he was around, there was plenty to examine and discuss about his character. Where the Davison incarnation fell down was not so much in the character, but the lack of central continuity in his scripts. No two writers seemed to know what he was like – Eric Saward and Christopher Bidmead, obviously as script editor and co-creator respectively, had the best idea – Steve Gallagher, Robert Holmes and Christopher Bailey also seemed capable of looking at what had happened previously and developed that, but of the other writers none seemed to care about the series as a whole – the character of the Doctor seemed to be just one of a whole script-load of characters that needed to be given lines. The writers did not *appear* to be encouraged to use the Doctor as a central character, but merely a linking character, a production mistake that brought about the end of *Blake's 7* where different writers, especially in its final year, all had their own ideas of the characters and ignored the past. As we enter the era of the sixth Doctor with the buoyant Colin Baker, we can but hope that the production team of John Nathan-Turner and Eric Saward for the duration of their terms, will encourage the sort of writers they use – all competent, all imaginative – to care about the new Doctor and his character.

The Peter Davison/fifth Doctor era has been a hugely popular, very enjoyable one – cut all too short by the actor's preference to leave (back in '81 Peter assured us all that he wouldn't be the shortest running Doctor – sadly he was wrong), an era when the show's popularity has been proved, despite the BBC's swapping times and days around, removing the Satuday tea-time tradition. Publicity and merchandise has been profitable, the programme has flourished overseas and above all everyone seems to have enjoyed themselves. Perhaps the fifth Doctor's character was best summed up by the Castellan on Gallifrey in *Arc Of Infinity* when he informed the High Council that "I have learned that it is unwise to predict what the Doctor can and cannot do." ●

EPISODE GUIDE

Writers Note: Although transmitted as two forty five minute segments, Resurrection of the Daleks *was made as four episodes, so for all purists, we've included the endings for what would have been episodes one and three. Episode two, of course ended exactly as episode one did on screen.*

WARRIORS OF THE DEEP
Serial 6L 4 Episodes

Episode One:
The Doctor tries to sabotage the reactor while Tegan and Turlough anxiously look on. Suddenly Bulic, Peroli and a Marine Guard burst in, and as the two youngsters run, the Doctor engages in battle. For a few seconds he holds them off, but eventually loses and is tossed into the water for his pains. Turlough drags Tegan to safety, thinking that the Time Lord has drowned . . .

Episode Two:
Bulic leads his men at shooting the Myrka but it has little effect, although just a touch from the sea beast electrocutes the humans. Eventually the door crashes down, trapping Tegan's leg. As the others escape, the Doctor tries to help her – and with the two of them trapped, Vorshak closes the bulkhead! The Myrka accidentally released Tegan's leg but it does neither her nor the Doctor any good as they are locked in with the monster . . .

Episode Three:
Nilson has Tegan prisoner but the Doctor blinds him with the ultra violet rays. As he staggers around, Sauvix and a Sea Devil warrior arrive and shoot the traitor dead. Then they turn on the Doctor . . .

Episode Four:
Turlough kills Icthar as the mortally wounded Vorshak declares the Doctor a victor. As Vorshak collapses dead, Tegan frees the Doctor from the sync-console. As he surveys the scene the Doctor says: "There should have been another way . . ."
Vorshak (*Tom Adams*), Solow (*Ingrid Pitt*), Nilson (*Ian McCulloch*), Bulic (*Nigel Humphreys*), Karina (*Nitza Saul*), Maddox (*Martin Neil*), Paroli (*James Coombes*), Preston (*Tara King*), Icthar (*Norman Comer*), Sauvix (*Christopher Farries*), Tarpok (*Vincent Brimble*), Scibus (*Stuart Blake*), The Myrka (*William Perrie and John Asquith*).
Directed by **Pennant Roberts,** Teleplay by **Johnny Byrne,** Designed by **Tony Burrough,** Music by **Jon Gibbs,** Produced by **John Nathan-Turner.**

THE AWAKENING
Serial 6M 4 Episodes

Episode One:
The Docor, Jane and Will cautiously enter the church from Sir George's house. As they approach the wall Jane comments that the large crack is recent and, before long, smoke billows out and chunks of brick fall away to reveal the Malus. Jane tries to call to the Doctor, but the Time Lord is transfixed as the evil face lurches towards him . . .

Episode Two:
Sir George has been killed by Will and the link with the Malus broken. As the TARDIS leaves, the church is destroyed in a massive explosion, along with the alien. Inside the TARDIS a recovered Joseph is received back into the community by Jane and Ben whilst Tegan instructs the Doctor that she'd like to spend a little time with her grandfather. Grudgingly the Doctor agrees whilst Turlough and Will decide what drinks they are going to have . . .
Jane Hampdon (*Polly James*), Sir George Hutchinson (*Denis Lill*), Ben Wolsey (*Glyn Houston*), Joseph Willow (*Jack Galloway*), Will Chandler (*Keith Jayne*), Andrew Verney (*Frederick Hall*), Trooper (*Christopher Saul*).
Directed by **Michael Owen Morris,** Screenplay by **Eric Pringle,** Designed by **Barry Newberry,** Music by **Peter Howell,** Producer **John NAthan-Turner.**

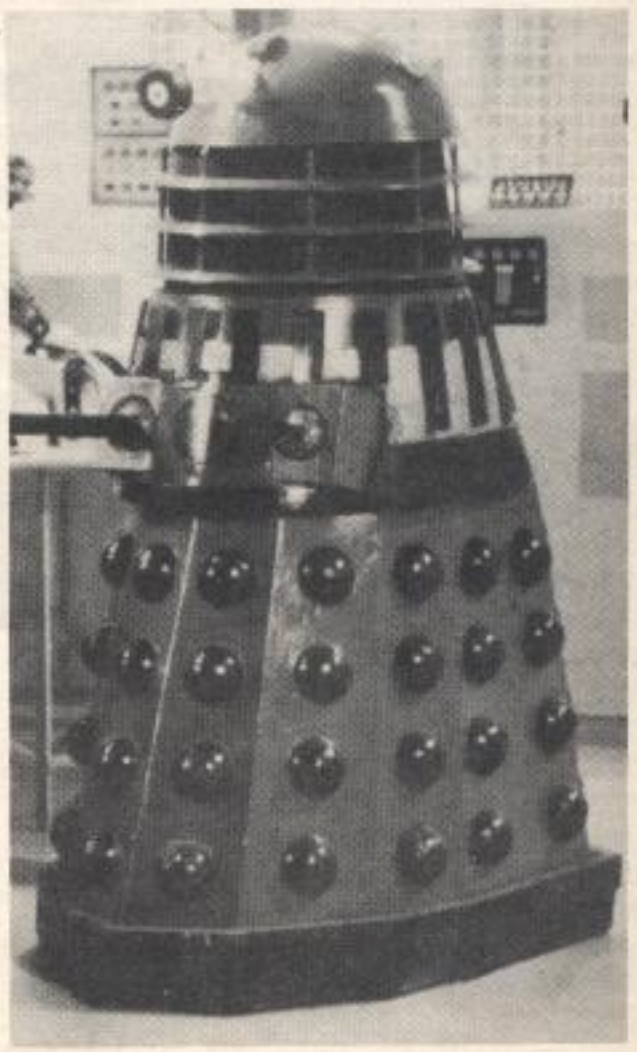
FRONTIOS
Serial 6N 4 Episodes

Episode One:
Dodging from both the accusations of Plantagenet and the bombardment, the Doctor and friends take cover. After a while the rocks stop falling and they hurry to escape in the TARDIS, but it has been destroyed, leaving only the white hatstand . . .

Episode Two:
The Doctor and Mr Range are greeted by an hysterical Turlough in the caves. Range comforts the youngster whilst the Doctor goes to explore, soon followed by Tegan. As the Doctor approaches a clearing in the tunnels he sees Tegan and warns her away. Suddenly he is caught by the gravitational pull of a louse-like creature that has Norna prisoner and led over to join the Gravis, leader of the Tractators . . .

Episode Three
Tegan and the Doctor are trapped again by the Tractators when from behind them they hear the peculiar noises of machinery in operation. Trundling towards them is the excavator machine, piloted by the zombie-like Captain Revere . . .

Episode Four
The Gravis has been tricked into reassembling the TARDIS and for his pains left on an uninhibited planet. Frontios can try and start again and the Doctor makes his departure, leaving the hatstand as a momento . . .
Plantagenet (*Jeff Rawle*), Brazen (*Peter Gilmore*), Range (*William Lucas*), Norna (*Lesley Dunlop*), Cockerill (*Maurice O'Connell*), The Gravis (*John Gillett*), Captain Revere (*John Beardmore*), Tractators (*George Campbell, Michael Malcolm, Stephen Speed, William Bowen and Hedi Khursandi*), Warnsman (*Jim Dowdall*), Paramedic (*Judy Collins*), Orderly (*Richard Ashley*), Deputy (*Alison Skilbeck*), Retrograde (*Raymond Murtagh*).
Directed by **Ron Jones,** Screenplay by **Christopher H. Bidmead,** Designed by **David Buckingham,** Music by **Paddy Kingsland,** Produced by **John Nathan-Turner.**



RESURRECTION OF THE DALEKS
Serial 6P 2 (4) Episodes

Episode One
The Doctor and Tegan have ost Turlough in the warehouse and along with Colonel Archer and his team they search. Suddenly in the corner a Dalek materialises and bears down on them

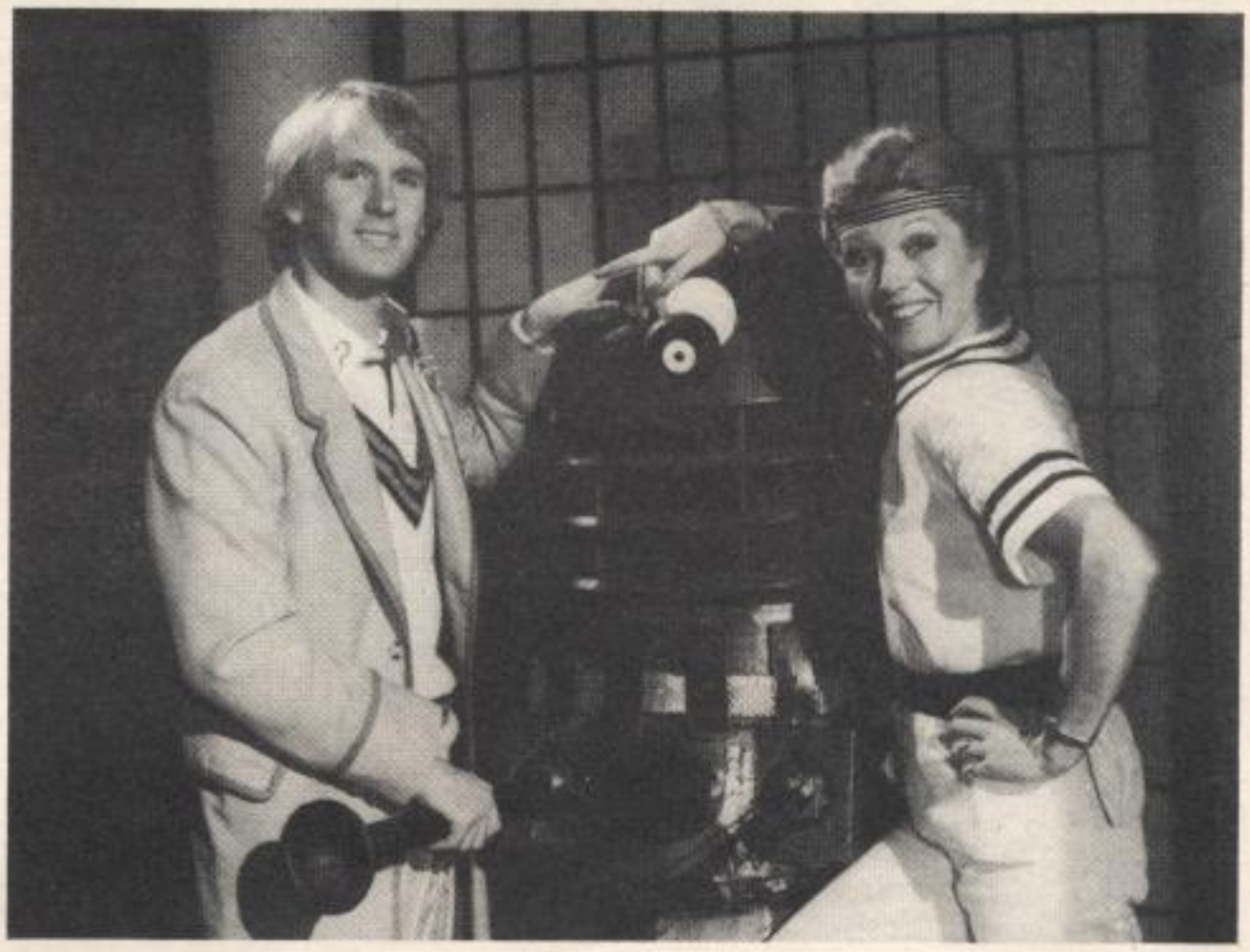
Episode Two
The TARDIS materialises on the Dalek ship and the Doctor disarms one of Lytton's men. He asks Stien for help who suddenly shows his true cowardly colours as a Dalek agent . . .

Episode Three
The Daleks have the Doctor strapped dow and leave Stien to empty the Time Lord's brain. The Doctor tries reasoning with the duplicate, but to little avail. As past friends flash up on the screen the Doctor screams that Stien is destroying his brain . . .

Episode Four
Davros seems to have fallen victim to the disease as well as the Daleks, seconds before Stien blows both the Dalek ship and the space station to pieces. On earth the Daleks have been defeated and Lytton has escaped to resume 'life' as a policeman along with his cohorts. The Doctor plans a quick escape, but a shell-shocked Tegan elects to remain on earth, declaring that too many good people have died and she's had enough for one life. Tearfully she leaves to the amazement of Doctor and Turlough.
Davros (*Terry Molloy*), Lytton (*Maurice Colbourne*), Stien (*Rodney Bewes*), Styles (*Rula Lenska*), Mercer (*Jim Findley*), Kiston (*Les Grantham*), Colonel Archer (*Del Henney*), Professor Laird (*Chloe Ashcroft*), Sergeant Calder (*Philip McGough*), Soldier (*Mike Mungarvin*), Osborne (*Sneh Gupta*), Crewmembers (*Linsey Turner and John Adam Baker*), Trooper (*Roger Davenport*), Galloway (*William Sliegh*), Daleks (*John Scott Martin, Cy Town, Tony Starr and Toby Byrne*), Dalek Voices (*Royce Mills and Brian Miller*).
Directed by **Mathew Robinson,** Screenplay by **Eric Saward,** Designed by **John Anderson,** Music by **Malcolm Clark,** Produced by **John Nathan-Turner.**

PLANET OF FIRE
Serial 6Q 4 Episodes

Episode One
Peri is on board the TARDIS as the Doctor and Turlough, now on Sarn, go to explore, Kamelion suddenly changes from Professor Foster into the Master



Episode Two
Timanov is about to sacrifice the 'unbelievers' when the Master/Kamelion enters claiming to be the messenger of Logar. On his instructions the unbelievers are thrust towards the fire as they call on the Doctor to help . . .

Episode Three
Peri escapes from Kamelion into the Master's TARDIS where she discovers what she thinks is Kamelion's control box. Actually it contains the shrunken Master!

Episode Four
Kamelion has been destroyed, and it seems the Master has as well. The people of Sarn plan to leave with the Trion ship, and so does Turlough, although somewhat sadly. He leaves the Doctor in Peri's care . . .
Timanov (*Peter Wyngarde*), Peri (*Nicola Bryant*), The Master (*Anthony Ainley*), Howard (*Dallas Adams*), Kamelion's Voice (*Gerald Flood*), Sorasta (*Barbara Shelley*), Amyand (*James Bate*), Roskal (*Jonathan Caplan*), Malkan (*Edward Highmore*), Zuko (*Max Arthur*), Curt (*Michael Bangerter*), Lookout (*Simon Sutton*), Lomand (*John Alkin*).
Directed by **Fiona Cumming,** Screenplay by **Peter Grimwade,** Designed by **Malcolm Thornton,** Music by **Peter Howell,** Produced by **John Nathan-Turner.**

THE CAVES OF ANDROZANI
Serial 6R 4 Episodes

Episode One
Chellak has decided, with more than a little help from Morgus, to execute the two travellers, much to the amusement of the hidden Jek. Eventually the firing squad line up and open fire on their victims . . .

Episode Two
Salateen has taken Peri and the injured Doctor hides as Stotz and his gunrunners arrive. Suddenly the Magma Creature arrives and attacks . . .

Episode Three
Trapped on Stotz's ship, the Doctor dives the craft towards the planet below, yelling to Stotz that as he's dying of the disease threats to kill him have little effect. Gritting his teeth the Doctor rigidly plunges the ship down . . .

Episode Four
Leaving Jek in the arms of the loyal android, the dying Doctor staggers back to the TARDIS with Peri. Inside he dematerialises the ship and gives Peri the cure, leaving none for himself. "Is this death" he asks as he starts to regenerate and seconds later a totally new Doctor sits up and insults a recovered, but bemused Peri. The sixth Doctor has arrived . . .
Peri (*Nicola Bryant*), Sharaz Jek (*Christopher Gable*), Morgus (*John Normington*), Stotz (*Maurice Roeves*), Salateen (*Robert Glenister*), Timmin (*Barbara Kinghorn*), President (*David Neal*), Chellak (*Martin Cochrane*), Krelper (*Roy Holder*), Soldier (*Ian Staples*), *with Anthony Ainley, Gerald Flood, MArk Strickson, Janet Fielding, Sarah Sutton and Matthew Waterhouse.*
Directed by **Graeme Harper,** Screenplay by **Robert Holmes,** Designed by **John Hurst,** Music by **Roger Limb,** Produced by **John Nathan-Turner.**

GUIDE TO DAVISON STORIES

CASTROVALVA

After one season of script editing the programme, and being a leading member of the team who "constructed" the Davison image, Christopher H. Bidmead stepped down from the post. He did however, write *Castrovalva,* the fifth Doctor's premiere story – although filmed fourth – which borrowed ideas heavily from the lithographs of M.C. Escher. Likewise designer Janet Budden and costume designer Odile Dicks-Mireaux took many of their ideas from Escher's prints. Ironically, the actual print called Castrovalva had little influence at all, most of the inspiration coming from prints called *Belvadere* and *Relativity* amongst others. The story was directed by Fiona Cumming making her directorial debut on the show although she had been working many years earlier on *The Massacre* and *The Highlanders*. Amongst the cast were Derek-Waring as Shardovan, Michael Sheard as Murgrave and Dallas Cavell as the Head of Security at the Pharos project – the latter couple having appeared many times previously in the series in other roles. Anthony Ainley was again the Master and doubled up, under wonderful make-up as the Portreeve. Apart from being the first programme not transmitted on Saturday, repeats excepted, it was also the first to include a pre-credits sequence showing a re-edited version of the Baker regeneration. The "new" title sequence was similar to the eighteenth season one, but in this Davison's face appeared in a venetian blind type effect and was credited as *The Doctor* at the end as opposed to *Doctor Who*. Episode one went out on Monday 4th January 1981 at 6.55 except in Scotland when it went out early in the afternoon!

FOUR TO DOOMSDAY

Was the first story to be recorded, which explains Davison's peculiar short hair, which had grown quite considerably when *Castrovalva* was recorded. Guest stars were Stratford Johns, Annie Lambert, Paul Shelley, Burt Kwouk and Philip Locke. All bar Johns were androids, Lambert and Shelley were frogs as well! In the press, Stratford Johns described himself as "King Frog, Ruler of the Universe". Terrance Dudley's first script for the series (he had directed *Meglos* a season before) featured a race of creatures called Urbankans who were planning to wipe out Earth with a virus and repopulate it with androids. Antony Root script edited this story and John Black directed it. The whole show was studio based. An advertisement appeared in the entertainments' trade journal *The Stage* asking for ethnic minorities as extras. In the event, very few were cast – most of them were dancers, choreographed by Sue Lefton. Terrance Dicks adapted this script for the Target range of novels.

KINDA

Was penned by the elusive Christopher Baileyin his first of two scripts to feature the Mara. Borrowing ideas extensively from Bhuddism, the director Peter Grimwade, later watered them down and inserted some more Christian ideas. A book about this story was written called *Doctor Who: The Unfolding Text* which explains in great detail exactly how it was made, whilst Terrance Dicks novelised it. Amongst the cast of this epic were film actor Richard Todd, ex-*Liver Bird* Nerys Hughes, Simon Rouse and Mary Morris. The characterisation of Tegan, when taken over by the Mara, was toned down as she tried to make it too sultry. The end of the story was re-shot whilst *Earthshock* was being made as it was too short. *Kinda* was another studio bound story which created problems for designer Malcolm Thornton. The cameras movements tended to shift the fake foliage revealing plain studio floors where there should have been brown earth. Sarah Sutton as Nyssa made only brief appearances in the story at the beginning and end, according to the story, she was feeling none too well.

THE VISITATION

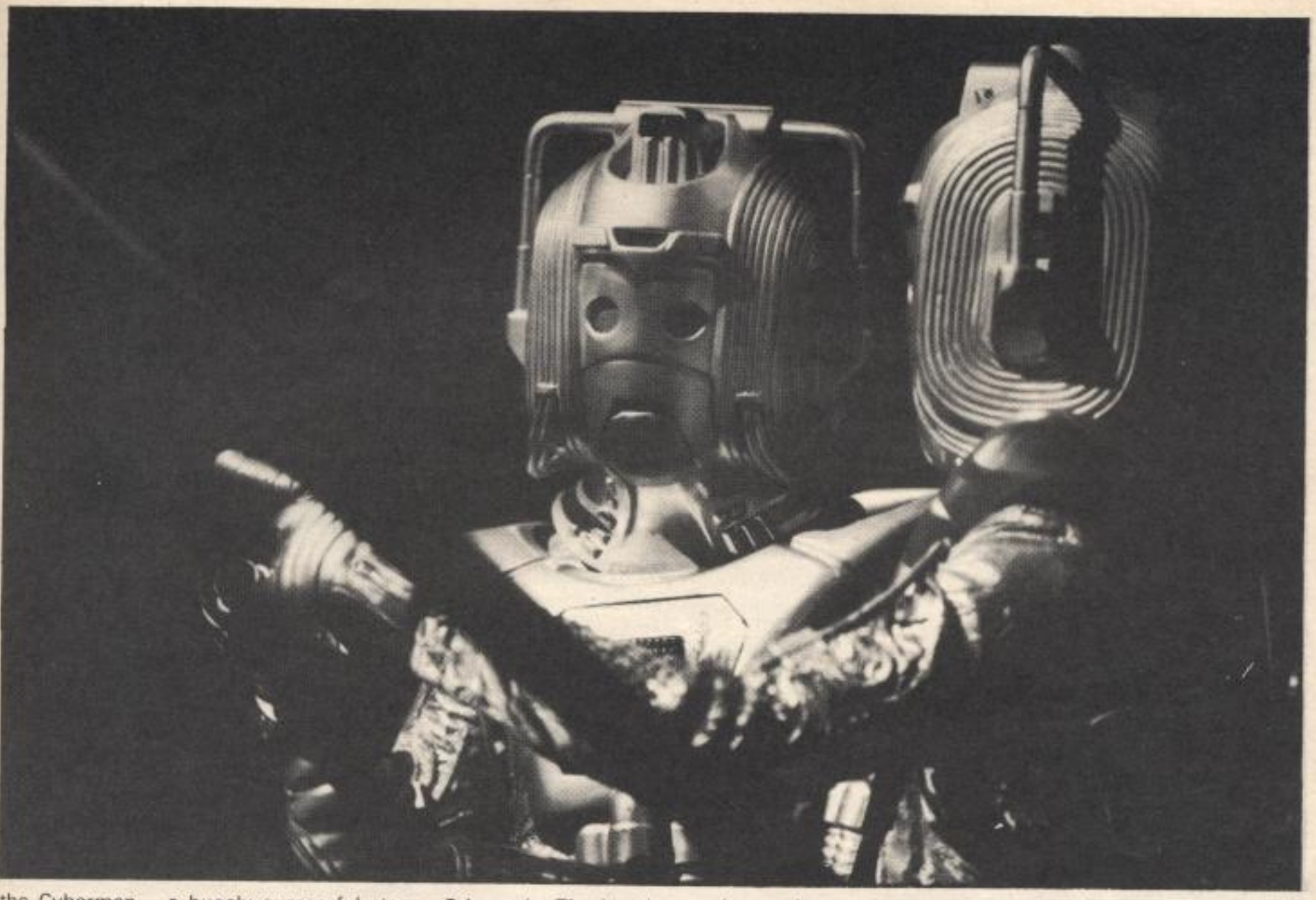
Was the second story to be made and used both Black Park at Iver and Tithe Barn in Hurley extensively for location work. Eric Saward's first script (which eventually landed him the job of script editor) featured comedian Michael Robbins in a straight role as the thespian-cum-highwayman Richard Mace. A new race of aliens called Terileptils made their debut, the costumes being made by the UNIT 22 group run by Richard Gregory. Long time stunt arranger/extra Stuart Fell got his first credit on a Davison story here, for his fight sequence in episode one where the TARDIS crew battle the angry villagers. This was the last story that Antony Root script edited, although he is credited to *Earthshock*. Eric Saward adapted his script for Target, and Alan Road of Andrew Deutsch books covered the making of this serial for his *Making of a TV Series* book.

BLACK ORCHID

Directed by Ron Jones, was the first "purely historical" story since *The Highlanders* back in 1966. It was also the first two-part story since *The Sontaran Experiment* in 1975. In an interview, John Nathan-Turner said that of all the storieshe had produced up till then, *Black Orchid* was the one he would have liked to have directed. This was Terrance Dudley's second script for the series, and amongst a star-studded cast were Barbara Murray, Michael Cochrane, Moray Watson, Ivor Salter and stuntman Gareth Milne as George Cranleigh. The story featured Sarah Sutton in a dual role as Nyssa and Ann Talbot, although for some scenes where the two are together actress Vanessa Paine doubled as Ann. The location work was done at Blackhurst House in Tunbridge Wells whilst the train station used was a disused place called Quainton Road in Oxfordshire – the shots of a train pulling into Cranleigh Halt was stock footage.

EARTHSHOCK

Was Eric Saward's second script for *Doctor Who* and featured the unpublicised return of



the Cybermen – a hugely successful story with a massive cast including James Warwick, Clare Clifford and Berly Reid. The Cybermen were redesigned by UNIT 22 and once again the voices were different. David Banks and Mark Hardy led the Cyberman (seven Cybermen and one Cyberleader costumes were constructed plus half a Cyberman for the one tha got stuck in the door!) and amongst the other extras played the Melkur in both *Keeper of Traken* and *Time Flight.* Another extra, this time one of Captain Briggs' crew was played by Val McCrimmon who was the Assistant Floor Manager on *Meglos.* This story utilised again one of the traits of John Nathan-Turner's productions, flashbacks. Here they were used by Cybermen to identify the Doctor. Apart from a computer-drawn TARDIS from *Logopolis,* the flashbacks showed a slip from episode 2 of *The Tenth Planet,* episode 6 of *The Wheel In Space* and episode 3 of *Revenge of the Cybermen,* none of the clips were seen in colour. (The inclusion of the clip from *Revenge* has, to this day, generated more mail to our own Matrix Data Bank than almost anything else, because, bearing in mind Cybermen do not possess time travel, exactly how they could have a record of a scene from their distant future is confusing to say the least!). *Earthshock* had a working title of *Sentinel* and the novelisation for Target books was done not by Saward but by Ian Marter. And Adric died at the end of this story, thus the final credits were rolled without the theme music and over a picture of Adric's shattered star-badge for mathematical excellence.

TIME-FLIGHT

Closed the premiere Peter Davison season and was written by *Kinda* directed Peter Grimwade. The location work was done at Heathrow Airport and involved the £30m prop, Concorde. Tegan left at the end of the story and went to reclaim her job as a stewardess for Air Australia. The story's original title was *Xeraphin,* the name of the alien race the Master, again played by Anthony Ainley, wanted to incporate into his TARDIS. Again Ainley played two roles, the other being the magician Kalid, with the name Leon Ny Taiy – an anagram of the actor's name. Amongst the cast for this story was Nigel Stock, Richard Easton and Matthew Waterhouse, returning briefly as Adric to haunt Nyssa and Tegan along with a Terileptil and the Melkur. Again Richard Gregory's UNIT 22 supplied the monsters, the Plasmatons, and Richard himself operated the monster that menaced Stapely and company at the end of episode two. Grimwade adapted the story as a book and it is generally regarded as a better novel than the teleplay.

ARC OF INFINITY

Reintroduced Tegan, now having lost her job, and also Omega, this time played by Ian Collier and not Stephen Thorne as in *The Three Doctors.* Michael Gough, Elspet Gray and Paul Jerricho were the guest stars along with Leonard Sachs playing the third version of Borusa. The BBC crew were shipped over to Amsterdam in Holland for this story and extensive use of the locale was made for the final chase sequence between the TARDIS crew and the decomposing Omega. Future *Doctor Who* Colin Baker made an appearance as the sadistic Commander Maxil and producer John Nathan-Turner did a Hitchcock-like cameo behind the telephone kiosk in Amsterdam, dressed not in a familiar Hawiian shirt but a brown overcoat! The Time-Lord costumes were in keeping with those seen in *The Deadly Assassin* and *Invasion of Time,* as was the head band Lord President Borusa wore when in contact with the Matrix. Omega's costume was different, but still clearly based on the original. Terrance Dicks novelised this story into a book.

SNAKEDANCE

Was the first studio-only story of the twentieth season and reintroduced Chris Bailey's monster, the Mara. John Carson, Colette O'Neil and Elisabeth Sladen's husband Brian Miller were amongst the cast. The scenes involving Preston Lockwood as Dojjen and a real live snake were filmed at Ealing studios presumably because it is easier to control wild (as opposed to domestic) animals in the smaller, less cluttered film studio. The story featured the Mars, still inside Tegan's minds breaking out on its original homeworld of Manussa, and this time there was no obvious Bhuddist theme. Fiona Cummings directed and Terrance Dicks novelised Bailey's screenplay for Target.

MAWDRYN UNDEAD

Featured the long awaited return of the Brigadier, as played by Nicholas Courtney, as well as The Black Guardian from *The Armageddon Factor* again played by Valentine Dyall, with a little help from a stuffed crow on his head, which according to Dyall at the BBC's Longleat event probably explained why the Guardian was always in a bad mood! David Collings played to perfection the roleof Mawdryn (which in Welsh means *dead*), whilst Angus McKay, the original, (dar I say, best?) Borusa, played Turlough's Headmaster at Brendon school. Turlough made his debut here as the Guardian's less-than- ►

willing pawn and began Mark Strickson's stint as a regular. Once again, flashbacks were used, this time to help enlighten the Brigadier as to his past involvement with the Doctor. They were as follows: A shot of the Brigadier from *The Three Doctors* episode 2, a Yeti from *Web of Fear* episode 1, a Cyberman from *The Invasion* episode 5, the second Doctor from *The Three Doctors* episode 2, an Axon frm *Claws of Axos* episode 4, a Dalek from *Day of the Daleks* episode 4, the third Doctor from *Speahead From Space* episode 3, the first Doctor from The Three *Doctors* episode 2, the robot from *Robot* episode 2, a Zygon and then Tom Baker's Doctor from *Terror of the Zygons* episodes 2 amd 4 respectively and finally back to *The Three Doctors* episode 2 for the Brigadier. The flashbacks were tinted sepia. The story called for two versions of the Brigadier, both played by Courtney, one with and one without the infamous moustache. In the final scene on the Kastron ship, where the two meet up, Richard Sheeky double for the "other" Brigadier. The story was filmed at Middlesex Polytechnic at the Trent Park Building.

TERMINUS

Was Steve Gallagher's second script for *Doctor Who,* which again he novelised for Target under the name John Lydecker – a character from one of his BBC radio plays. The story was based on medieval mythology and was directed, entirely in studio (some at Ealing film studios) by newcomer to *Doctor Who* Mary Ridge, who had directed a season 3 *Blake's 7* story entitled *Terminal.* Valentine Dyall was still present as the Black Guardian (Gallagher's original teleplay didn't involve this theme, so he had toinsert itlater) and other guest stars included Liza Goddard, Andrew Burt, Peter Benson, Martin Potter and Tim Munro, last seen in *Creature From the Pit.* The story raised a few complaints from various organisations who help leprosy victims as being too unsympathetic towards the victims (which is hardly surprising as the story was *about* people's mis-treatment of the disease!) Nyssa of Traken remained on Terminus at the stories conclusion to help combat Lazar's Disease, as it was known. UNIT 22 supplied the Vanir costumes.

ENLIGHTENMENT

Closed off the Guardian trilogy and established Turlough as a companion for the Doctor. Along with Valentine Dyall, Cyril Luckham recreated his part as the White Guardian from *The Ribos Operation.* Other guest stars included Lynda Baron in a part which, according to writer Barabara Clegg, she envisaged for Glenda Jackson, Keith Barron and Lee John of pop group, Imagination. *Enlightenment* (original title *The Enlighteners*) was a victim of a BBC strike and was so rescheduled that the original actors contracted to play Striker and Mansell (Peter Sallis and David Rhule) were unavailable for the eventual recording dates. *Enlightenment* also featured the return of another long standing extra/ stuntment, Pat Gorman making his first appearance in a fifth Doctor story. Barbara Clegg adapted her own screenplay for Target books.

THE KING'S DEMONS

Ended the anniversary season on a rather downbeat note, as it was notintended as the last story (see notes for *Resurrection of the Daleks).* Anthony Ainley played the Master *and* Sir Gilles Estram – Estram being an anagram of Master and the name James Stoker as used in the *Radio Times* is an anagram of "Master's Joke." Tony Virgo made his first appearance as a *Doctor Who* director and Terrance Dudley wrote the two part script. Jonathan Gibbs created theincidental music for the show, but the song Gerald Flood sings as the King was by Peter Howell. Flood, of course, supplied the voice of Kamelion, the new robotic companion who the Doctor "robo-napped" at the tale's climax. Other guest stars were Frank Windsor and Julian Glover's wife Isla Blair (ironically Glover played Richard 1st, King John's brother, in *The Crusade* in 1965).

THE FIVE DOCTORS

Needs little introduction. Terrance Dicks' little masterpiece brought together fourof the five Doctors – the odd one having got caught in a time field of sorts. Actors Pertwee, Troughton and Davison teamed up with Richard Hurndall (replacing the late William Hartnell) whilst Tom Baker was unavailable. The script went through many changes, amongst which were the dropping of both Victoria and RSM Benton as the actors concerned (Debbie Watling and John Levine) were also unavailable. Eric Saward re-wrote the scenes where the second and third Doctor's meet the "phantom" companions, cutting down some of Terrance's action scenes as time was short. Also cut from the final script was a scene where the third Doctor and Sarah were menaced by an army of Autons. In one draft of the script both Chancellor Thalia and Commander Maxil from *Arc of Infinity* were on Gallifrey, but Elspet Grey wasn't able to be there and Colin Baker mighthave looked a little odd when a few months later he became the sixth Doctor. Paul Jerricho played the Castellan for the last time and Philip Latham was Borusa for the first and last time. As with *Castrovalva, The Five Doctors* featured a pre-credits sequence featuring William Hartnell talking to Susan from the end of episode 6 of *The Dalek Invasion of Earth.* For the Tom Baker section, footage from theuntransmitted *Shada* story was used, but Pennant Roberts was not credited by agreement with the producer. John Nathan-Turner directed the cutaway shots of the Cybermassacre. Overall director was Peter Moffatt and Terrance Dicks' novelisation of the story actually reached the shelves before the transmitted programme because the BBC decided fairly late on not to show iton 23rd November but 25th as part of the BBC's annual *Children In Need Appeal.* Location filming took place in North Wales (Gallifrey) and Denham, Bucks (UNIT HQ).

WARRIORS OF THE DEEP

Opened the final Davison season by reintroducing the Silurians and the Sea Devils. In the original script Tarpok and Scibus were nameless and Dr Solor was male. No location work was used although OB cameras travelled to Southampton for the Reactor Room and Silurin ship scenes whilst the underwater shots of the fifth Doctor swimming around were done at Shepperton; stuntmen Gareth Milne played the underwater Doctor. Pennant Roberts returned to direct this one after a four year break from *Doctor Who.* Author Johnny Byrne wanted to do a Sea Devil story and so in keeping with the "Monster Season" theme, the production team asked him to add the Silurians as well. The story also marked the return of Mat Irvine as Visual Effects Designer after four years, his last story was *Warriors' Gate.* UNIT 22 designed the "new" Silurian and Sea Devil heads. Terrance Dicks novelised the story for Target.

THE AWAKENING

Started life as a fourp arter but was cut down to two episodes early on in its life. Director Michael Owen Morris worked as a PA on *Image of the Fendahl* back in 1977 with Denis Lill, which maybe explains why Lill was cast as Hutchinson here. Other actors included

Glyn Houston (last seen in *Hand of Fear*) and Polly James, the original *Liver Bird*. UNIT 22 designed the Malus along with Tony Harding, the creator of K9. Peter Davison's slightly altered costume made its first appearance here, the old one having been left presumably on Sea Base Four. Location work took place in the delightful village of Shapwick in Dorset during the summer of 1983. To satisfy curious viewers who were wondering the whereabouts of Kamelion after his non-appearance since the end of the previous season, a scene was shot where the robot emerged from the TARDIS into the church, voiced by Mark Strickson, but the scene was later deleted for time reasons. Eric Pringle is working on the novel based on his first *Doctor Who* script.

FRONTIOS

Marked Christopher H. Bidmead's return to the series, in a story very different to his earlier ones. Richard Gregory's team were again responsible for the well designed Tractators. According to Mark Strickson, the original idea was that the monsters would curl themselves around their victims and slide along the floor, and to this end dancers were employed to play the Tractators. Unfortunately the costumes made were rigid and upright which allowd for very little movement indeed. The part of Mr Range was, according to the newspapers, originally played by actor Peter Arne but sadly he was murdered just before the show went into production and William Lucas took the part. Also in the cast of this were Lesley Dunlop, Peter Gilmore and Jeff Rawle. Bidmead has novelised the story himself for the Target collection.

RESURRECTION OF THE DALEKS

Was Matthew Robinson's first involvement with *Doctor Who* and made a big impact with his story of an attempted Dalek invasion of Earth that even at the end hadn't been totally thwarted. Originally known as *War Head* the story was due to have been the climax to the twentieth season but a strike at the BBC halted this. Very few changes occurred in the story however, although obviously in the original Tegan didn't leave. Michael Wisher was unavailable, and Davros was played by actor Terry Molloy. The story was written and recorded as a four part story but due to the BBC's scheduling of their Winter Olympics coverage, producer John Nathan-Turner opted to show it as two extended episodes rather than have a two week break in transmission. The formula was obviously successful as the 22nd season is being made in that format. Amongst the cast of the story was *Likely Lad* Rodney Bewes *Play Away* compere Chloe Ashcroft and *Rock Follie* Rula Lenska. Old hands at playing Daleks, Cy Tow, John Scott-Martin and Tony Starr were some of the "operators" while the voices were supplied by Royce Mills and Brian Miller, of *Snakedance* fame. The climax to what would have been episode three showed the Doctor undergoing a brain drain and on a screen all his incarnations and companions flash up. They were as follows: Turlough (from *Terminus* episode 1), Tegan from *Logopolis* episode 1, Nyssa from *Black Orchid* 1, Adric from *Warriors' Gate* 2, Romana 2 from *Warriors Gate* 1 Romana 1 from *Ribos Operation* 1, K9 from *Warriors' Gate* 1, Harry Sullivan from *Terror of the Zygons* 2, Tom Baker's Doctor from *Pyramids of Mars* 1, the same episode from which the Sarah Jane shot came from. Jo Grant was from *The Mutants* 3, the Brigadier from *Ambassadors of Death* 1, Liz Shaw from *Speahead from Space* 1 and the third Doctor from *The Mutants* 3. Into black and white with Zoe from *The War Games* episode 1, both Victoria and Jamie were from *Enemy of the World* 3 and the second Doctor was from *War Games* 1. Ben and Polly were both from *The Tenth Planet* 3 and Dodo was from *War Machines* 2. Sara Kingdom was from *The Dalek Master Plan 5,* but the shot of Katarina was in fact a BBC photograph as none of her episodes exist. Steven Taylor was from *The Time Meddler* episode 2, Vicki was from *The Rescue* 2 and Barbara, Ian and Susan were all from *The Daleks* episode 3. Finally, the first Doctor was from episode 10 of *The Dalek Masterplan.* And that's the longest set of flashbacks yet! Other points of interest were the slightly redesigned Daleks, their sensor slats being spaced further apart. Location work took place around Tower Bridge and Tegan Jovanka left the TARDIS at the end. Eric Saward wrote the screenplay and has expressed an interest in doing the book version.

THE PLANET OF FIRE

Was the last story to feature Mark Strickson as Turlough and Gerald Flood as the Voice of Kamelion. Nicola Bryant made her debut as Peri Brown and the Master, sans any disguises or anagrams returned. Anthony Ainley still managed to play two roles though, one as the Master and the other as Kamelion when he adopted the Master's form. Location work took place on sunny Lanzarote, one of the Canary Isles. As Sarah Sutton's final farewell back in *Terminus* was to remove various items of clothing for all her male fans, Mark Strickson took the opportunity to please his female fans by doing likewise here. (Bearing in mind that Nicola Bryant wore very little when she *entered* the TARDIS one wonders what she won't be wearing when she leaves it!). Peter Wyngarde and Barbara Shelley were the guest artists here, with Fiona Cumming directing and Peter Grimwade writing – and tying up all the loose ends from *Mawdryn Undead* (we finally found out who the mysterious Solicitor in London was). As with his previous stories, Grimwade has done the adaptation for Target.

THE CAVES OF ANDROZANI

Was the final story of the fifth Doctor, written by Robert Holmes and directed by Graeme Harper. On the location work in the infamous gravel pits of Dorset, matte shots were used to supply the Androzani backgrounds, and the director inserted the "sandstorm" effect in an attempt to hide the joins between film and the matte (done later in the studio). The story featured a new monster, the Magma Creature which had moveable eyes, tongue, jaw, head etc but due to pressure of time these were unable to be used to full advantage. Amongst the cast was Christopher Gable as Jek, whilst Peter Davison's *Sink or Swim* co-star played a dual role as Salateen and the android. Notorious "heavy" Maurice Reeves, who lives in America, played Stotz and John Normington was Morgus. Another thing that had to be cut were a couple of scenes where Graeme Harper wanted to make use of John Hurst's terrific cave sets by having first Stotz's men and later Stotz and Morgus absailing down the rock face. In the event we just see them climb down normally. At the end of the story, as the Doctor regenerates and sees the faces of his companions. For once these were not flashbacks but especially recorded shots which involved the cast to return to the studio, which they were more than happy to do.

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Continued from page 10

MERCY! WHAT A **WIND**! SOMEBODY'S LEFT THE TARDIS DOORS OPEN!

I'LL BET IT'S THAT BLASTED WHIFFERDILL. HE WAS BORN IN A FIELD...

WHERE ON EARTH..? NOT THE NORTH POLE AGAIN, SURELY...

DO THEY HAVE SNOWMEN AT THE NORTH POLE? SNOWMEN DRESSED AS TIME-LORDS?

THERE'S SOMETHING **FISHY** GOING ON HERE...

AND THAT **DREAM**! IT SEEMED SO REAL...SO...SO **FAMILIAR**.

THE DOCTOR'S MIND RAN OVER RECENT EVENTS. THE PAST FEW WEEKS HAD BEEN...UNUSUAL. HIS COMPANION, THE WHIFFERDILL, HAD SEEN TO THAT...

HE HAD FORMED A FIRM FRIENDSHIP WITH THE LITTLE SHAPE-SHIFTER, HE ADMIRED HIS MANY TALENTS, HIS KNOWLEDGE OF DIFFERENT WORLDS.

THE WHIFFERDILL, IN SPITE OF NUMEROUS ALIASES, HAD FINALLY ADOPTED THE NAME "FROBISHER", IN DEFERENCE TO THE DOCTOR'S LOVE OF ALL THINGS ENGLISH...

'MORNING, DOC.

'MORNING, FROBISHER. YOU'RE UP BRIGHT AND EARLY.

YES. I DECIDED TO GO NATIVE TODAY. I'VE ALWAYS LIKED BLACK AND WHITE. I THINK IT RATHER SUITS ME, DON'T YOU?

AHA. I DEDUCE THAT WE'RE AT THE **SOUTH** POLE, THEN. A FASCINATING CONTINENT, ANTARCTICA...

THE TARDIS SEEMS TO THINK SO, TOO. WE LANDED AUTOMATICALLY.

REALLY? THE SCANNERS MUST HAVE PICKED UP SOMETHING **INTERESTING.**

I'D BETTER GO BACK AND CHECK IT OUT...

DON'T BOTHER, DOC...

I THINK WE'VE ALREADY FOUND IT.

THE DREAM. IT'S THE SHIP FROM THE DREAM, IT ***MUST*** BE.

BUT HOW? WHAT DOES IT MEAN? WHY HAS THE TARDIS BROUGHT ME HERE?

HEY, DOC! I THINK YOU'D BETTER COME UP HERE...

WHAT HAVE YOU FOUND? TREASURE? PIECES OF EIGHT? NO, IT'S THE WRONG PART OF THE WORLD, ISN'T IT?

THE BARBARY COAST IS WHERE THE GOLD COMES FROM. THE WEST INDIES... OLD JAMAICA... YO HO HO AND A BOTTLE OF...

IT'S NOTHING LIKE THAT, DOC...

NOTHING LIKE THAT AT ALL.

OH...

FROZEN SOLID... AS HARD AND COLD AS METAL. THE POOR DEVIL...

THE POOR, POOR DEVIL...

BANG!

IT'S AN OPEN DOOR... BANGING IN THE WIND!

BANG!

AND THIS MUST BE THE CAPTAIN'S CABIN...

THIS IS FASCINATING. I FEEL AS IF I'M STANDING IN THE CONTROL ROOM OF AN ANCIENT COUNTERPART.

PERHAPS WE CAN FIND THE SHIP'S LOG... AND FIND OUT HOW THEY ***GOT*** HERE...

THESE MUST BE NAVIGATION CHARTS...

NO.. THIS ONE IS A ***STAR CHART***! AN ASTRONOMICAL MAP OF ***CONSTELLATIONS*** ...BUT NOTHING I'VE EVER SEEN BEFORE!

LEMME SEE. MAYBE I CAN RECOGNISE IT...

YOU CAN JUST HAND THOSE CHARTS OVER TO ME, M'BOY...

AND TAKE IT NICE AND SLOW... ***OR I'LL SCATTER YOUR GIZZARDS ALL OVER THIS GODFORSAKEN SHIP!***

TO BE CONTINUED.

CAVES OF ANDROZANI

review

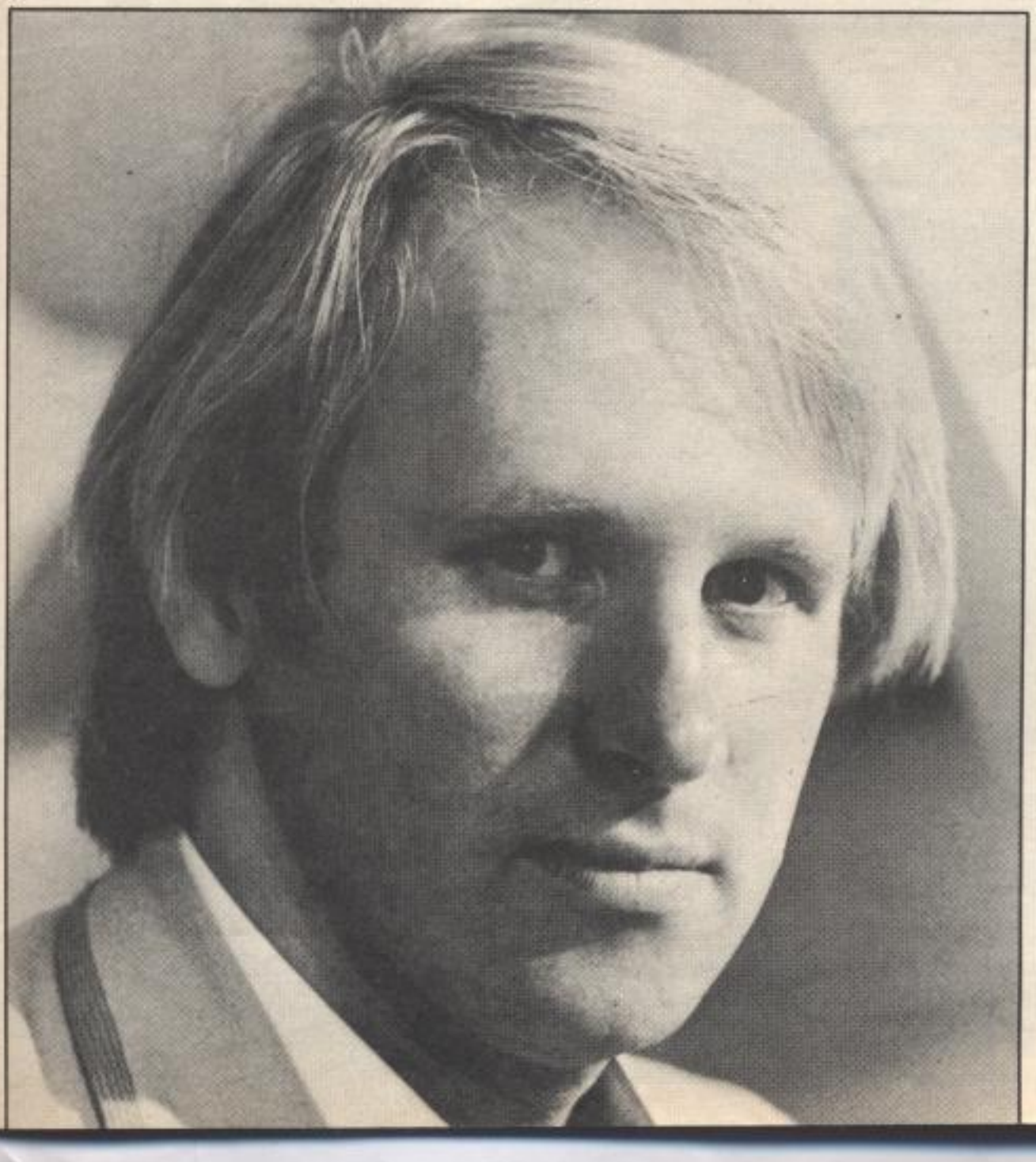
In an earlier Robert Holmes story there was a character called the Gatherer who had on tap a veritable thesaurus of superlatives to heap upon his master, the Collector. Unfortunately, I haven't the Gatherer's capacity for such a command of the English language and words fail me to describe *The Caves of Androzani*. Rarely do such stories leap out and grab even the most cynical of viewers, and remind them of every favourite *Doctor Who* from their youth and yet still prove that we live in an age where more often than not electronic trickery and "shock tactics" seem to take precedence over story. *The Caves of Androzani* was not a classic *Doctor Who* story, it was a masterpiece of drama, containing every element necessary to interest the viewer and make him want to know What Happens Next. From such beautifully crafted characters like Sharaz Jek and Morgus right down to convincing extras like Stotz's gunrunners, the whole four episodes positively glowed.

There are three factors that immediately spring to mind as to why this adventure turned out so well. Firstly, producer John Nathan-Turner's determinatioan that the final story featuring Peter Davison as the Doctor *had* to be something special and his willingness to let some new ideas and a new director into the series proved that he *cares* about the show enough to give the best. Secondly, Graeme Harper's stunning directing debut on the show – his novel style of mixing shots to speed things up, his determination to use Roger Limb's capabilities as a musician not only to add to the atmosphere, but in many places, actually be responsible for creating it and his inspired casting. And thirdly, Robert Holmes flawless script that just arched to be given the best treatment possible – and got it.

Whilst it has been a necessary and superb boost for the show over the last few years to have an influx of new writing talent like Christopher Bidmead, Steve Gallagher and Christopher Bailey, *Caves of Androzani* proves that there's no harm in inviting back the experienced people that truly know what makes the show tick. This story, like many of Robert Holmes' previous stories, borrowed extensively from classic literature – *Talons of Weng Chiang* was a token gesture to Sherlock Holmes, *The Sunmakers* acknowledged George Orwell and here he takes Leroux's *Phantom of the Opera* and gives it the *Doctor Who* treatment. Instead of Lon Chaney's cloak and stagger performance, Christopher Gable played the disfigured madman who lusts not for power but simply revenge over the man who wronged him. Unlike Stotz or Morgus, Jek isn't interested in the Spectrox – his hoarding of the drug is simply a justifiable means to an end, and it isn't until he meets Peri that we really see him as a villain. He wants her, he needs to "feast (his) eyes on (her) delicacy" and the Doctor's protectiveness is an unwanted obstruction that can easily be removed. Rather than do anything untoward himself, he happily leaves the Doctor to Stotz and his men, who will probably kill him eventually . . . and if it draws Morgus a bit nearer, all the better. Eventually the man realises that he needs the Doctor's help to cure the stricken girl and allows the Doctor to find the bats' milk – well aware that the Doctor won't fail. As with his androids and then Stotz, Jek casually uses the Doctor to do his dirty work whilst waiting for the opportunity to strike back at Morgus. It is somewhat sad that eventually, as the hated opponent arrives and dies, Jek is likewise gunned down by Stotz, for no real reason other than Stotz's psychotic bloodlust.

The final irony is that even in death, Jek's ability to win through is proved when his loyal android replica of Salateen kills Stotz, even at the cost of its own "life".

It is a shame that Holmes killed Jek off, as the character had enough appeal to warrant a return appearance in some future *Doctor Who* adventure. With the new Baker Doctor, it would have been interesting to have had Jek as a third companion, their continued acceptance of each other being strained but necessary as each needs the friendship of Peri. Exactly how the situation would have resolved could have been equally exciting. However, the opportunity is now unlikely to present itself, so we have to make do with Jek being a one-off character of an all-too-rare variety. ■



ON TARGET

"Sauvix, you must listen to me", pleaded the Doctor. There was a gleam of might have been amusement in the great bulbous eyes. "No, Doctor. You must die. But first switch off that pump." As the Doctor moved towards the pump, Lieutenant Preston looked swiftly around her. Turlough had laid his blaster-rifle on top of one of the cylinders. It wasn't all that far from her . . .

As Sauvix's weapon moved to cover the Doctor she made a desperate lunge for the blaster. She snatched it up, aimed . . . Sauvix whirled round and shot her down. As Preston died, her hand tightened on the trigger of the blaster. It fired, burning a hole in a cylinder close to Sauvix's head. The gas spurted out and Sauvix reeled, clutching his gills and fell dying to the floor. Tegan was kneeling by Lieutenant Preston's body. "She dead, Doctor". The Doctor nodded sadly. "Such a waste".

"Warriors of the Deep" – Terrance Dicks

Rather appropriate words. *Such a waste* doesn't apply to his novelisation of *Warriors of the Deep* but more to the original story. Dicks was one of the late Malcolm Hulke's closest associates and to have to novelise a script about Hulke's monsters that so completely fails to live up to original's splendour, both as a plot and for the actual characters in it. *Warriors of the Deep,* as books of this sort go, is not bad; by no stretch of the imagination is it as good as Dicks' recent *Inferno* or *The Five Doctors* books but one can see quite easily that it is not his fault.

With *Warriors* Terrance Dicks has tried his best to put life into the events that take place, trying to get across the relationships between the characters, especially Karina and Maddox and failing. But it is hard to get feelings into characters that neither present opportunities nor live long enough to turn into three dimensional people. By the end of the story you neither care nor worry exactly how Bulic will *"explain what had happened to the astonished rescuers from the surface"* and the fact that *"there should have been another way"* is painfully obvious – not because Dicks fails to add anything to enliven the plot but also because the Sea Devils and Silurians deserved a better story. *Warriors of the Deep* is not a particularly wonderful book but nevertheless it is an important addition to the ever-increasing Target range of books. *Warriors of the Deep,* with its Andrew Skilleter drawn cover featuring Sauvix is already available in hardback and the paperback hits the shelves in about two months on August 16th at £1.50.

In keeping with our "Farewell to Peter Davison" image of this issue of *Doctor Who Magazine,* it is appropriate that both new Target books we are previewing this month are from that Doctor's final year. It is also amazing that the two books are totally different. *Warriors of the Deep* doesn't seem to be a vastly popular story with readers, and the book echoes this. Likewise, reaction to Christopher H. Bidmead's *Frontios* has been virtually favourable all the way through as your votes for the 1984 Season Survey have come in. And so, as if in anticipation, Christopher seems to have given his all for the novelisation – the book expands on the teleplay quite considerably, most pleasurably for me because readers of *Doctor Who Magazine's* **Starburst** have asked me exactly what happened to the scene I mentioned in my season 21 preview that showed the Doctor telling Tegan that she was an android, followed by him sticking a screwdriver in her ear! Well, folks it's all here, bar the actual screwdriver, along with an equally amusing scene as the Doctor tries to convince the Gravis that his glasses are a wonderful Time Lord gadget that no self respecting Tractator should be without:

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"Don't say anything, I've brought a friend with me. They've got Plantagenet. He's alive – just." Then he turned to the Guard Tractator. "Come to get a pair of glasses ... spectacles, comprendo?" His gestures to indicate a pair of glasses might have amused Tegan if she had been in a more receptive mood ... "Listen – quick. Youre an android ..." "I certainly am not ..." said tegan indignantly.

"Because if they think you're alive," the Doctor went on, ignoring her protests, "they may get the idea of adding you to their human Meccano set. That's the plan they have for Plantagenet."

Tegan saw the Doctor's point immediately. "I'm an android" she said.

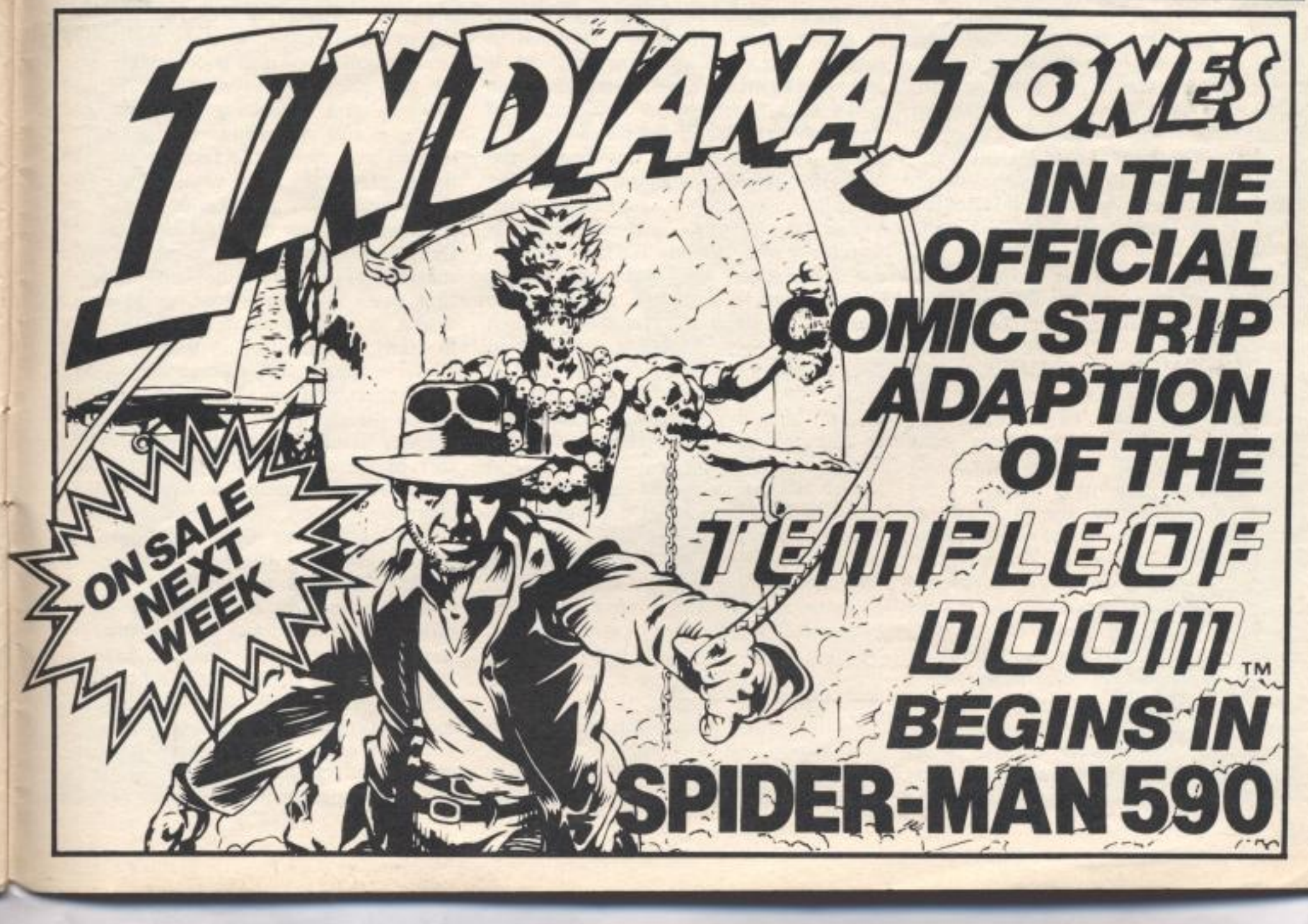
"And I'm President of the Tractators' Fan Club ..."

Frontios is actually quite a visually descriptive book, containing many things that would have been too grueseom for the 6.40pm audience but can be left in the book because they can't be seen but imagined. One example of this is the effect the Excavating Machine has on Chief Orderly Brazen in his last minutes of life, another is the description given to the translating machine that hovers eerily at the Gravis's side all the way through (in this version the Gravis can't speak – which makes sense, he is only a giant wood louse after all). If you thought the only reason Frontios buries its own dead was the keep the Excavator pilot fresh, think again. The Gravis has a variety of uses for colonists, dead *and* alive, none of which are nice or long lasting. The Gravis is the sort of creature that would try to invent a human that runs on Duracell batteries if it lasted longer and would experiment for years quite happily until he found the solution. And if the character of a fatinsect can be expanded upon so easily, imagine what Bidmead does with his humans. You feel quite sorry for Range throughout, here is a man dedicated to his work but thwarted at every stage because of Plantagenet's hysterical paranoia, a mental state caused directly by Brazen, the man who is used to push people about and act the loyal "heavy" and yet knows the truth more than anyone else.

Ironically it is Cockerill who has the most fleshed out part in the story, and one wodners why in the teleplay he was reduced to such a non-entity yet here he ends up with Brazen's job. Mind you, Bidmead slips occasionally: in one early scene Cockerill says that if he knew the meaning of long words like "Why" he wouldn't be just an orderly, yet once he is in charge he starts talking with the almost Shakespearian prose of his leaders: *"No more terror descending from the skies ..."* the effect of being sucked through the earth and then regurgitated has a marvellous effect on his English as well as his ego.

Frontios is due out in hardback, at £5.95 on September 20th, with the paperback following early on in 1985. It is well worth reading, possibly the best novelisation of a Davison story so far, and at 143 pages is a lot longer than most books of recent times.

They stared in horror at the machine that emerged into the light. It was a repellant sight: a huge and hideous assembly of parts of human bodies, shaped something in the form of a giant Tractator. White bones tipped with metal cutters scraped against the rock, while rotting hands polished the surface smooth. Through illuminated windows in the body Tegan glimpsed more mechanically gesticulating human arms and legs in an advanced state of decay. It was a machine built from the dead. But not just the dead. In the hollowed out area at the front of the machine crouched a shape that was recognisably human. Tendrills of many colours connected the head into the machine, and as it emerged into the light they saw the figure was alive, a living mind enslaved to drive the machine. Living, but in a fearfully wasted state. Tegan recognised the face from the portraits she had seen – it was Captain Revere! ■



PLANET OF FIRE

REVIEW BY GARY RUSSELL

There can be little doubt that Peter Grimwade writes his scripts from a director's point of view, first and foremost his vocation. Everything about *Planet of Fire* oozed visuals, from the wonderful landscapes of Lanzarote/Sarn through to the chamber where the Doctor appeared to have destroyed the Master. Every set, every scene and every section of dialogue looked as if it had been written to convenience the director so that he/she would have to do little planning and could, bearing in mind that shifting a television crew to Lanzarote isn't cheap, get on with the job with the minimum amount of time wasting. Which is fine — especially if the writer also directed.

In this case, he didn't. A shame, because that left Fiona Cumming the difficult task of taking the script and putting her own stamp on it without detracting from the author's carefully laid out intentions. Where *Planet of Fire* would have benefitted would have been for a fresh director to have overseen it, used the story as a training ground to explore the peculiar directorial difficulties inherant in *Doctor Who* as a series, and generally have had an easy task, learning as he went on.

Fiona Cumming therefore had two things against her from the start. Firstly, she is now an experienced director, both on *Doctor Who* and a wide variety of programmes from *The Omega Factor* to *Take the High Road*. Secondly, she is too good to waste on this sort of script. Apart from the premier twenty five minutes, which shone with a class and style easily reminiscent of a BBC Michael J. Bird thriller like *Who Pays the Ferryman*, the story didn't seem to have the holding power for her craftsmanship that stories like *Castrovalva* or *Enlightenment* gave her. *Planet of Fire*, because it shifted from set to set, character to character and sub-plot to sub-plot so quickly there wasn't time to create that eerie atmosphere of her previous works. Of course, Fiona Cumming shouldn't be restricted to fantasy stories alone, as *Snakedance*, a drama as opposed to science fiction, showed, but one feels that *Planet of Fire* wasn't the proverbial happy balance. Perhaps the time is right for Ms Cumming to write a *Doctor Who* script and let Peter Grimwade direct it!

As a writer, Peter Grimwade has a reputation amongst the series' fans as being a master of the sub-plot, very capable of interweaving two or three independent (or so it always seems at first) stories and then producing in the end a climax that allows the viewer to sit back and say "Oh, so that is the connection — how clever." Hence in *Time-Flight* we saw the plight of the Xeriphan juxtaposed with the Master's quest for proper mobility. The disappearance of £30m worth of British Airways hardware and Tegan's temporary) departure. Then in *Mawdryn Undead* we saw the introduction of Turlough and the reintroduction of the Brigadier. And then here in his latest story we have the introduction of Peri, who owns an artifact that Turlough recognises as native to his planet. Grimwade is then responsible for ridding the series of Turlough and Kamelion *and* killing (?) the Master. Along side this rather long list of commitments, he has to find a story to support the themes and tie everything up at the end.

Whether he succeeded is up to the individual viewer — those who enjoy looking for literary homages would revel in the adaptation of Rider Haggard's *She*, those who aren't aware of such origins are in no way cheated. *Planet of Fire* had a script that rarely showed any holes, rarely slowed down and always kept the viewer watching.

If the previous 132 stories are anything to go by, such a formula is destined to succeed, and yet it somehow fell short. It promised so much, the first episode giving scope to a much deeper exploration of Turlough's roots and the possibility of a fairly robust traitor on board the TARDIS called Kamelion. While Peri accepted Kamelion's chameleon capabilities confidently, and likewise the possibility of a machine like the TARDIS, she represented too much the typical British opinion of what an American companion would do faced with such situations. "My name is Perpugillian Brown and I can shout just as loud as you," she says to the fake Master, bottom lip trembling, but determined to put on a brave face. Nicola Bryant's initial impact was nothing short of superb but one feels she deserves better scripting than lines like (to the shrunken Master hiding in his TARDIS) "Just you come out here and say that," the sort of lines precocious Disney-kids said to animated penguins in the Fifties. Her presence on the TARDIS is very welcome, by this reviewer at least, but I hope she has more to do than be a stereotypical American.

Then we travel to Sarn and discover that most overused of plot devices, the civilisation stranded on an alien planet, mingling with the natives and building up all sorts of legends and myths so that after X number of years no one can separate the truth from fantasy and everyone worships a fake deity (obviously people on Sarn don't need to work to survive, just feed the fires) which is represented by the old silver space-suit. Turlough of course discovers his long lost brother (the old B-Movie trick that Disney made respectable) and repairs the crashed space ship that lies unmolested in a Forbidden Zone so that the Trions can arrive and save everyone before Sarn is destroyed (I'm still not sure if this was a natural destruction or a result of the Master's interference).

And so Turlough leaves the series in a truly touching scene where as opposed to addressing the Doctor directly he asks Peri to look after his friend, proving that whilst he is still incapable of expressing them clearly, Turlough has formed emotions and attachments to people of the sort he ridiculed as Brendon School.

Finally on the farewell front there were the team-up villains of Kamelion and the Master. Anthony Ainley gave the finest performance of his *Doctor Who* career here, both as the familiar Master and the harsh, brutal Kamelion version. His entrance, dressed like a character out of one of Rider Haggard's novels, throwing a fist exultantly upwards and declaring that he has come to save them all, was stunning and absorbing. Suddenly the Doctor, and therefore the audience, realised that events had taken a less than satisfactory turn and whilst we know instinctively that the Master must lose, it really is a case of "And How Do We Get Out Of That One?" What a terrible shame that all the "mini-Master" scenes took place in episode four, when such a theme is worthy of a four-part story in itself. Of course, it then gave the viewer time to forget Kamelion's duplication and whilst the real villain is up to his old tricks, the robot can be casually despatched by the Doctor in the sort of scene one would envisage Colin Baker in next season, but a quite out of character action for Peter Davison's version. One feels Davison would have risked everything to get the robot back to the TARDIS and try to repair it instead of calmly accepting the break-down and then gunning the poor machine down.

Planet of Fire tried desperately to tie up lots of loose ends, involve important incidents relevant to the future of the series *and* get across an entertaining story. Personally I feel it failed on the latter simply because of the former. ■

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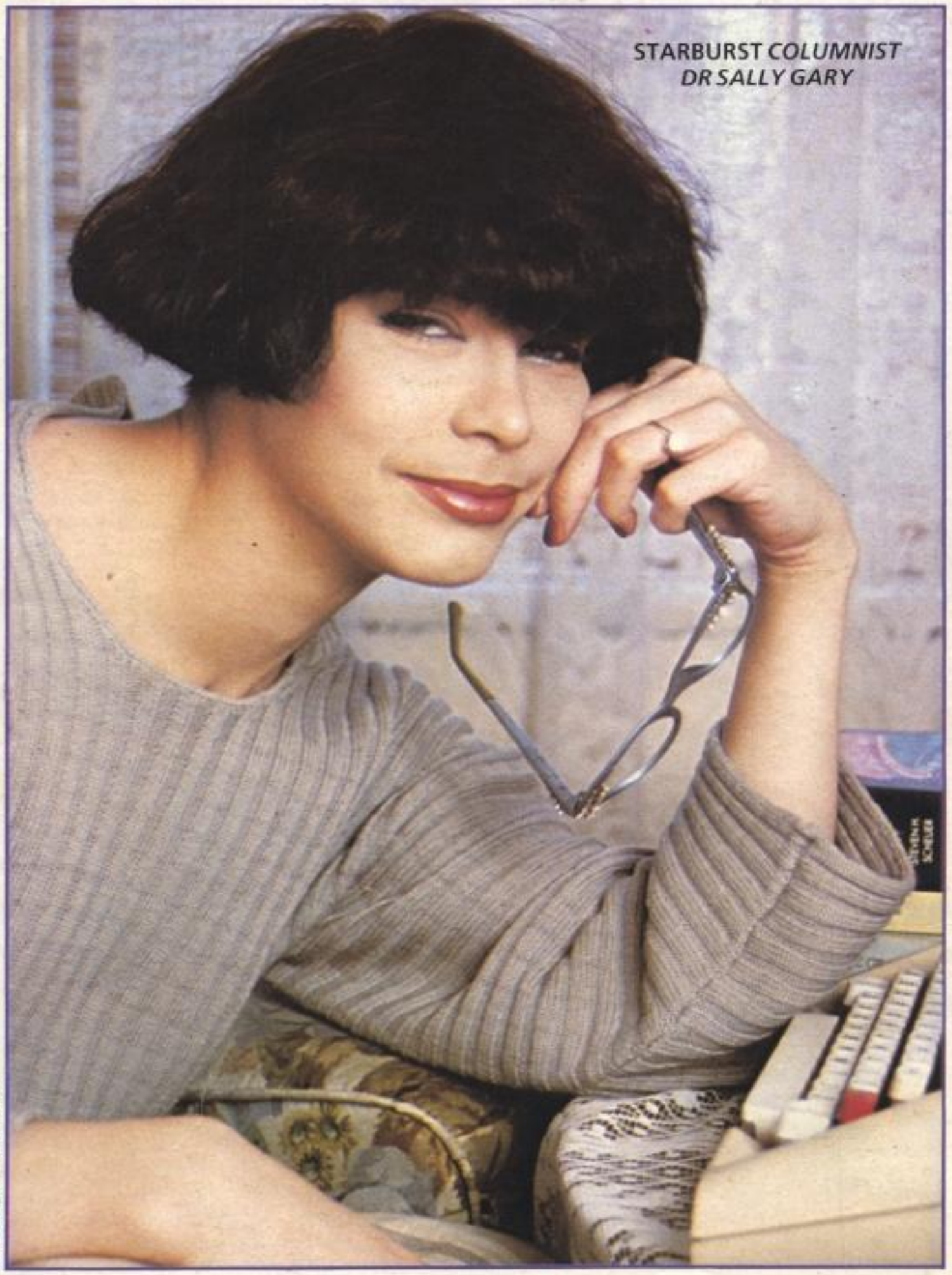

STARBURST *COLUMNIST*
DR SALLY GARY

Photo by Steve Cook.

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